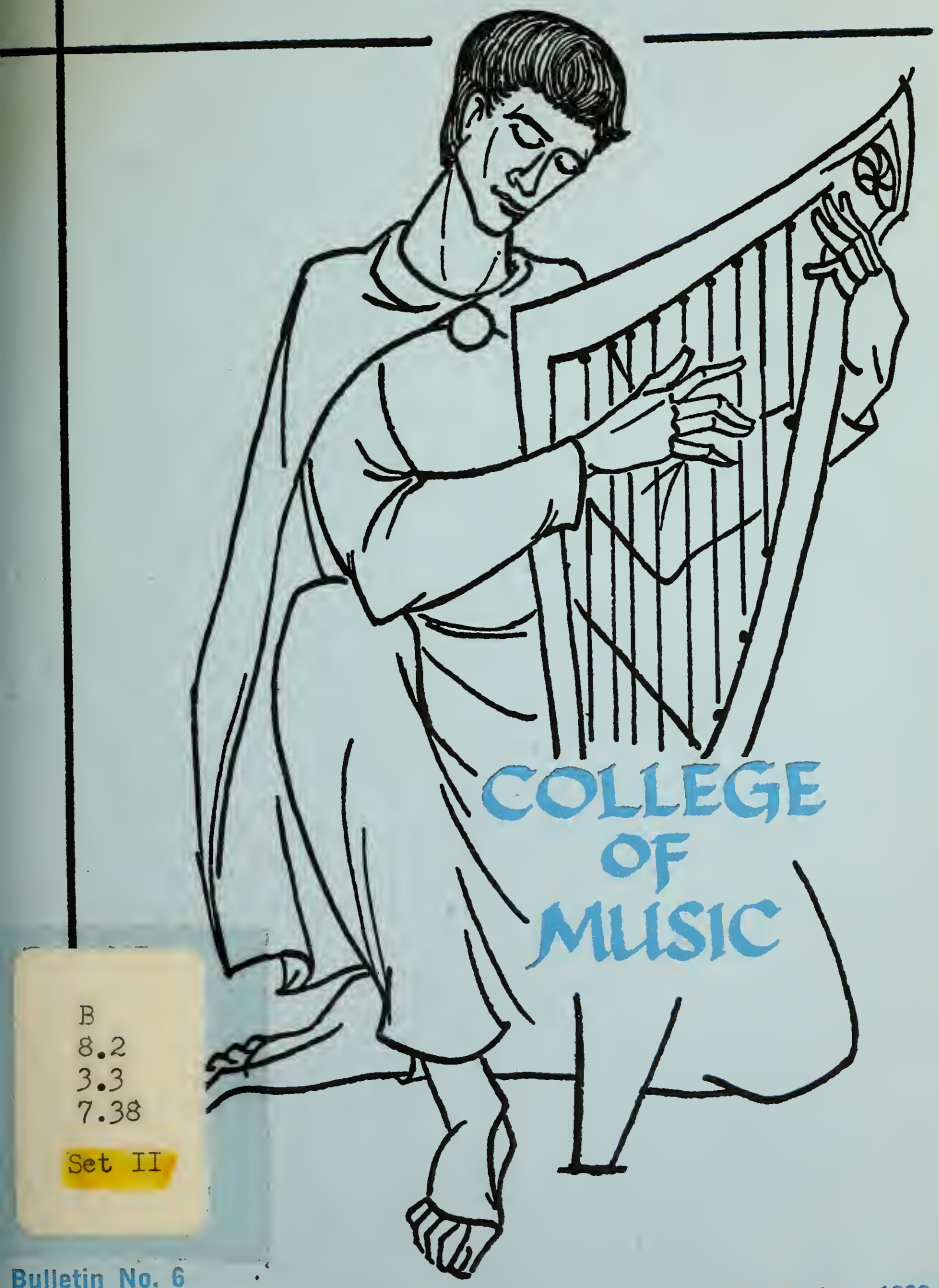
LOYOLA UNIVERSITY

NEW ORLEANS, LA.



COLLEGE OF MUSIC

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Bulletin No. 6
VOL. XLX

September, 1968

• ACCREDITATION

LOYOLA UNIVERSITY

Vol. XLX SEPTEMBER, 1968 No. 6

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Loyola University, Incorporated April 15, 1912. Authorized to grant degrees by The General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is "Loyola University, New Orleans".

All donations, endowments, legacies, bequests, etc., should be made under this title.

Member of:

Southern Association of Colleges and Secondary Schools
National Catholic Educational Association
Jesuit Educational Association
Association of American Colleges

Accredited by the National Council for Accreditation of Teacher Education.

Approved for Teacher Education by the Louisiana State Board of Education.

The College of Music of Loyola University is a member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the National Association of Schools of Music.

Ad Majorem Dei Gloriam

loyola university

college of music bulletin

*

1968-1969

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New Orleans, Louisiana 70118

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Academic Calendar
1968 - 1969

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

JUNE 1968

10-11 Registration for A & S summer session at Loyola.
12 Classes begin.
15-16 Registration Loyola summer session in Mexico City.
17 Classes begin in Mexico City.

				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

AUGUST & SEPTEMBER

23 Terminal date for admissions.
27-31 Freshman orientation.
28 Registration—Seniors & Juniors.
29 Registration—Sophomores.
30 Registration—Freshmen.
2 Labor Day. University holiday.
3 Official opening of Fall Semester.
3 Classes begin at 7:30 a.m.
3 Late registration fee charged.
4 Mass of Holy Spirit at 11:30 a.m.
6 Latest date for registration.
6 Latest date for changes or official dropping of courses. Grades of WP or WF will be given in those courses dropped after this date.

		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

OCTOBER

23 Mid-semester grades due.
25 Latest date for application of candidates for degrees to be conferred in May 1969.

					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

NOVEMBER

1 All Saints Day. University holiday.
26 Latest date to drop a course in the Fall Semester.
27 Thanksgiving holidays begin after last class.
Dec. 2 Classes resume.

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

DECEMBER

12 Quiet Day.
13-20 Final examinations. Christmas holidays begin after last examination.
21 End of Fall Semester.
27 Final grades due from faculty.

			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

JANUARY 1969

23 Registration—Seniors and Juniors.
24 Registration—Sophomores and Freshmen.
27 Classes begin for Spring Semester.
27 Late registration fee charged.

						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	

FEBRUARY

3 Latest date for registration.
3 Latest date for changes or official dropping of courses. Grades of WP or WF will be given in courses dropped after this date.
17-19 Mardi Gras. University holidays.

						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

MARCH

1 Scholarship Auditions
19 Mid-semester grades due.

		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

APRIL

2 Easter holidays begin after last class.
7-9 Comprehensives.
8 Classes resume.
14-18 Pre-advisory period for 1969-1970.
26 Latest date to drop a course in the Spring Semester.
30 Award Day at 10:30 a.m.

				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

MAY

5-9 Senior examinations.
12-20 Underclassmen examinations.
15 Ascension Thursday.
20 Baccalaureate Mass 10 a.m.
20 Commencement exercises 8 p.m.
20 Close of academic year.
26 Final grades due from faculty.

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General Information

History

The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the Director of the New Orleans Conservatry of Music and Dramatic Art was appointed by Loyola University to found the College of Music and became its first Dean.

Purpose and Aims

The purpose of the College of Music may be stated briefly as follows: to give the student intensive professional training in his particular field of interest, to equip him with a solid foundation of thorough musicianship, and to develop a sufficiently broad background of general education to enable him to become an effective member of society. To accomplish this task, Loyola University has developed certain educational goals. These goals are:

1. To ensure sound professional training
2. To provide a foundation in the arts and sciences
3. To encourage research and the continual acquisition of new knowledge
4. To promote individual growth
5. To improve the educational facilities of the University and the College of Music
6. Loyola University's unity of thought emanates from its totality of outlook. God and the supernatural are at the basis of Jesuit education. The principle of integration in Loyola University is Catholic faith and practice.

Retreats

There are no obligatory retreats at Loyola, but all students are encouraged to take part in one of the three types of retreats offered. The traditional closed retreats at one of the near-by retreat houses stress personal meditation and silence. A second type, called "An Experience in Christian Community" is offered to Loyola students and students of other colleges in the area. This type is made in a group of thirty of forty and stresses group discussion and activity. The third type is made in a private home with a group of ten to twelve. It stresses both personal meditation and group discussion. Besides these retreats, days of recollection are offered from time to time during the year.

Organizations

LOYOLA UNIVERSITY CHORUS

The Loyola University Chorus is emphasized in the curriculum because it offers students an experience in collective performance and interpretation.

UNIVERSITY BAND

Membership in the University Concert Band is open to the students of the College of Music and other University departments if they have the required ability and training.

OPERA WORKSHOP

The class concentrates on music, text, and stage direction simultaneously. In addition to learning the staging of their own parts in scenes or complete operas, the students learn general information about operatic stage deportment that may be applied to any role in the future. The emphasis is placed on opera that is good theatre.

BRASS ENSEMBLE

The College of Music provides a stimulating program of fine literature for brass majors ranging from early Baroque music to the most modern compositions. Members of the Brass Ensemble are

selected by audition. This select group is featured in the Loyola Band concerts and appears frequently in a professional capacity with organizations in the city.

WOODWIND ENSEMBLE

A program open to woodwind players who have the required qualifications. Study and performance of standard and modern literature.

LOYOLA BALLET

The Loyola Ballet is open to university students who have the required training and ability. Rehearsals held on weekends in preparation for winter performance with Loyola Concert Band.

PHI BETA

Phi Beta, National Professional Fraternity of Music and Speech, was founded in 1912 at Northwestern University. Epsilon Chapter was installed at Loyola University in 1938.

The purpose of the Fraternity is to promote the best in music and speech and to develop professional ability in these two arts. Marie A. Armbruster, President, 1967-68.

ALPHA MU

National Professional Music Therapy Fraternity. Membership is open to Music Therapy majors and other students at Loyola who are interested in the advancement of Music Therapy. Second semester freshmen and upper classmen are eligible for membership. Alpha Mu is dedicated to the promotion of fraternal spirit among students and to the professional advancement of Music Therapy through lectures, hospital (institutional) observation and volunteer activities in which music students are invited to participate.

OTHER ORGANIZATIONS

Students of the College of Music are eligible for membership in the Loyola Stage Band, Student Council, Alpha Sigma Nu, Blue Key, Alpha Pi Omicron, Lambda Sigma Lambda, Cardinal Key, Kappa Delta Pi, and other social fraternities and sororities.

Concerts

As a means of widening the experience of the students, and as a cultural contribution to the community, the College of Music presents a series of concerts each year. These concerts consist of the following:

Faculty Recitals
Faculty Ensembles
Band Concerts
Chamber Music
Choral Concerts
Student Recitals
Student Ensembles
Radio and Television

Awards

PHI BETA SOPHOMORE AWARD

An award of fifty dollars, applicable on tuition, is made annually by the Alumnae Chapter of Phi Beta Fraternity to the sophomore who has achieved the highest average for the sophomore year. The remittance will be made at the beginning of the student's junior year.

WERLEIN AWARDS

These awards are given by Mr. Philip Werlein of the Werlein's Music Company to students who have done outstanding work in their respective departments.

MUSIC AWARD

The Music Award is awarded each year to the outstanding graduating senior who in the judgment of the faculty excelled in music and scholarship.

DEAN'S LIST

Students with the highest average and those who demonstrate special interest, cooperation and leadership are placed on the Dean's List and are eligible for an award.

SCHOLARSHIPS

Auditions are held in the early part of the year for talented students. Scholarships are awarded upon the basis of performance, ability and need.

Courses Offered

The College of Music offers four-year courses leading to the degree of Bachelor of Music with the following as majors:

Composition	Instrumental
Voice	Organ
Piano	Music Therapy
Piano Pedagogy	

Four-year course leading to the degree of Bachelor of Music Education with the following as majors:

Voice Piano Instrumental

How To Apply

ADMISSION

1. Request an application form from the Director of Admissions.
2. Applicant must complete and return Part I.
3. Attach to the application blank an application fee of $10.00 payable to Loyola University. This fee is neither deductible from the tuition nor refundable.
4. Attach to the application blank a recent photo approximately 2″ x 2″.

HOUSING

Applicants interested in housing information should contact the respective housing officers. No reservations can be made until the student has been officially admitted by the Admissions Director. No students admitted on a part-time basis are entitled to housing.

ENTRANCE EXAMINATIONS

All Applicants must take the *Scholastic Aptitude* Tests of the College Entrance Examination Board and have the results sent to the Director of Admissions.

ADVANCED PLACEMENT

The University participates in the Advanced Placement Program in order to enable superior students to follow at Loyola enriched programs in their chosen fields. It is the responsibility of applicants who have taken Advanced Placement Courses and Examinations to apply for placement and credit in college-level courses.

Admission Requirements

Entering Freshmen and Transfer students must present proper credentials as listed below. These must be filed with the Director of Admissions no later than one month prior to registration.

I. *Entering Freshmen* are admitted by graduation from an approved high school accompanied by acceptable scores in the CEEB tests. They must present the following high school units:

*English	4 units
History, Civics	2 units
College Preparatory Mathematics	2 units
**Latin or Modern Foreign Language	2 units
Science	1 unit
Academic Elective	1 unit
Other subjects	3 units

II. *Transfer Students* from other accredited colleges or universities will be given Advanced Standing at the discretion of the Committee on Admissions, provided they have fulfilled the high school requirements for admission and in addition present a transcript of college credits certified by the proper official of all colleges and universities attended, and giving statement of honorable withdrawal. Credits presented from a non-accredited institution will be accepted rarely, and only if the student has made satisfactory grades in his first semester at Loyola. *No transfer student will be accepted unless he has attained a "C" average for all hours attempted during the preceding year at the college from which he transfers,*

has a general "C" average for all hours attempted previously in college, and has no faculty or disciplinary action against him.

III. *All students* must undergo a physical examination by their personal physician prior to entrance. This examination must include a physician's certification of vaccination against smallpox within the twelve months prior to matriculation.

IV. *All students* are required to pay a reservation deposit of $100 upon official acceptance to the University. (Boarding students must deposit $150.) These deposits are deductible from the tuition and room and board but are not refundable.

One unit in English may be replaced by a unit in Speech or Journalism.
**These may be waived and supplied by scheduling Elementary Language in college.

CREDENTIALS

Applicants for admission as freshmen, or with advanced standing, must submit official records from all schools and colleges attended. These credentials are to be sent directly by the proper officer of the school or college in which they were earned and not through the student. Credentials which are submitted for admission become the property of the University, even in the case of applicants to whom admission is denied, and are kept permanently on file.

It is recommended that applicants who desire admission immediately on graduation from high school have their credentials sent to the Director of Admissions at the beginning of the last term of their senior year. These credentials should include the past scholastic record, together with a list of courses in progress during the final term of the senior year and the applicant's rank in class. This will enable the Committee on Admissions to grant tentative admission pending receipt of complete and final records.

RESTRICTION OF ADMISSIONS

The University reserves the right to refuse admission to applicants whose previous work is of such a grade as to create a doubt regarding their ability to pursue successfully their scholastic work in the University.

No student will be admitted on a part time basis in the regular Fall and Spring sessions of the academic year.

Students should be present on the opening day of classes. They will not be admitted after the first five class days. Freshmen must be present on the opening day of Freshman Orientation Week.

Student Expenses

All students are required to pay full tuition, fees, etc., at the time of registration and on the days assigned. A student has not officially completed registration until having properly satisfied his financial obligations. If he does not complete his registration during the assigned time, the student must pay a late registration fee. Resident students are required to pay room and board on the day of registration.

Tuition for eight complete semesters is required of all students, regardless of the numbers of hours taken during any one semester. Transfer students, of course, need pay for only those semesters required to supplement their transferred credits.

The University reserves the right to change, with due notice, any of the expenses listed and to withhold statements of honorable dismissal, grade reports, transcript of record, diploma, etc., until all indebtedness to the University has been discharged or until satisfactory arrangements have been made with the Vice President for Business and Finance. Also, no student will be allowed to register subsequently as long as his prior financial indebtedness has not been satisfied. Exceptions to regulations regarding University charges will be made only by the President of the University.

Students are encouraged to make payments by check, money order, etc., made payable to Loyola University. Cash transactions are discouraged.

SUMMARY OF ANNUAL EXPENSE REQUIREMENTS

General Expenses

Application Fee (not refundable)	$ 10.00
Acceptance Deposit (not refundable, but applicable to First Semester Tuition)	100.00

Tuition—Payable Semi-annually		1,400.00
Part-time—regular students (per semester hr.)		50.00
Part-time—accredited teachers (per semester hr.)		40,00
Part-time—religious (per semester hr.)		30.00
Student Center Fee		20.00
Room Guarantee Deposit (not refundable but applicable to Student Room and Board)		50.00
Room and Board (per academic year)		
Men	(range) $ 850.00-$	950.00
Women	(range) 1,010.00-	1,260.00

Contingent Fees

Late Registration Fee	$	20.00
Registration Fee for degree only (per semester)		25.00
Subject Change Fee (per course)		5.00
Late Examination Fee		10.00
Additional Transcript Fee		2.00
ROTC deposit (refundable)		25.00
Resident Students (damage, breakage and key deposit—refundable)		25.00
Student Health Insurance		23.00*

* (Subject to change due to loss experience.)

Fees for Seniors

Graduation Fee	$	25.00
Cap and Gown deposit and rental		30.00

The Late Examination Fee will be charged for any examination taken later than the assigned date, no matter what the excuse. No late examination will be given without the written permission of the Dean.

The Transcript Fee. For all transcripts sent after the first one there is a $2.00 fee. However, when a student requests more than five transcripts at one time he is charged $2.00 for the first copy and fifty cents for each additional one.

The Graduation Fee and Cap and Gown Deposit are paid on the date designated by the Finance Office. Provided the cap and gown are returned in good condition immediately after graduation $25.00 will be refunded. If they are returned later than one month after graduation only $10.00 will be refunded.

The Student Center Fee. A student center fee of $20.00 is assessed all students carrying 12 or more hours.

TUITION PLAN—MONTHLY PAYMENTS

Students are strongly urged to subscribe to the Tuition Plan, a special convenience offered to those who prefer to pay the tuition in equal monthly installments. The following plans are optional and available at the cost indicated.

One Year Plan	(8 payments)	4% more than Cash Price
Two Year Plan	(20 payments)	5% more than Cash Price
Three Year Plan	(30 payments)	6% more than Cash Price
Four Year Plan	(40 payments)	6% more than Cash Price

The two, three and four year plans include Parent Life Insurance for qualified parents. This insurance coverage provides funds for the cost of the remaining period of schooling covered by the contract, if the parent who has signed the contract dies. A descriptive pamphlet will be sent upon request from the Director of Admissions.

REFUND POLICY

It is the duty of the student, in case of official withdrawal from the College, to apply to the Finance Office for refund of tuition. Refunds are made on the following basis: Within first week of semester—80%; one to three weeks of semester—60%; three to five weeks of semester—40%; no refund after five weeks.

No refunds are made when a student is suspended or dismissed for academic or disciplinary reasons.

Special consideration regarding refunds will be given to students either voluntarily entering the Armed Services or being drafted.

ACADEMIC SCHOLARSHIPS

The President's Scholarship (Available to all Jesuit High Schools). This scholarship is awarded by the President of the University to the student graduating first in his class. It is a full tuition scholarship.

WORK SCHOLARSHIPS

It is possible to defray a portion of the tuition costs through performance of on-campus work for a specified number of hours

a week in the various departments of the University. These jobs are limited and are not given out until after the Fall Semester is in session.

Work-Study Program

This is an on-campus employment program supported jointly by the University and the Federal Government. Eligibility is based on financial need. These jobs are limited and are not given out until after the Fall Semester is in session.

LOANS

Louisiana Higher Education Assistance Loan

The State of Louisiana will agree to guarantee loans negotiated between specific banks and college students who are legal residents of Louisiana. The loan is limited to $1,000 per year and a $5,000 aggregate. Interest is paid by the state while the student is still in school. The interest is 6%, 3% of which will be paid by the Federal Government if the family's adjusted income is less than $15,000.

National Defense Student Loan Program

This program has been instituted by the Federal Government for the purpose of making long term, low-interest loans to qualified students. The maximum amount a student may borrow is $1,000 in an academic year and the total is limited to $5,000. The amount borrowed is determined by the University. The loan begins to accrue 3% interest nine months after the student leaves school. The loan matures ten years after this termination.

U.S. Loan Program for Cuban Refugees

This is a program limited to students who cannot get help from home for their education in the United States. Three per cent on this loan begins one calendar year after cessation of enrollment in the University, the loan reaching maturity in ten years.

Out-of-State-Loans

Most states have state loan programs for residents of their state. Some are handled by the state agency and some are handled

by private agencies for the state. Students interested in these loans should check with their State Office of Education or their local bank.

Educational Opportunity Grants

Grants are given under this program by the Federal Government to a limited number of undergraduates with exceptional financial need. The grants range from $200 to $800 per year and must be matched by funds from a loan, scholarship, or student assistantship.

Student Housing

POLICY FOR OUT OF TOWN STUDENTS

Full time undergraduate men and women students under 23 years of age are required to reside in University housing. Requests for information should be directed by men to the Director of Men's Housing and by women to the Directress of Women's Housing.

RESERVATIONS

The step toward a reservation is to return all information requested by the Admissions Office. Eligible students are notified by the Director of Admissions that $150 deposit will be required for reservations. Fifty dollars of this deposit applies to the student's housing charges and is not refundable if the student cancels his housing. The student must have a signed contract along with all required housing forms, i.e., a medical release form, before his housing reservation will be honored.

UNDERGRADUATE MEN

Biever Hall is a six story dormitory on the north side of the campus. This structure is completely air conditioned and centrally heated and houses 410. Rooms are for double occupancy and are equipped with a phone. Each student has a private locker, single bed, chest of drawers, and desk. A laundry pick-up station which also dry cleans is housed on the ground level. Mail boxes and washing and drying facilities are also provided. Jesuit priests are avail-

able for counseling. All supervision is under the Head Resident and his assistants who are student monitors.

OTHER STUDENT HOUSING

The University maintains other residences. Rooms are single or double. Laundry, social and recreational facilities are housed in each hall.

CONTRACT MEALS

Both men and women residents must contract for room and board. Students eat the meals included on their meal contract calendar in a special contract dining room of Danna Center. The meal contract charges exclude holidays.

WOMEN

Buddig Hall is a twelve story dormitory for women on campus. Capacity of this dormitory is 429. Each suite has individual controls for central heat and air conditioning. These suites house two rooms sharing bath facilities. Each room has its private wash basin and cosmetic stands, 2 single beds, 2 desks, 2 chest of drawers, a bulletin board, book shelves, and a phone. Laundry facilities with washers and dryers are located on the ground floor. A linen and dry cleaning pickup rental station plus many other conveniences are housed in the building. A limited number of single rooms are available with private bath facilities. Cost will vary with accommodations received.

COST

Students residing on campus are on a room and board plan. Charges, therefore, cover room and board and are due on a semester basis at the time of registration. Charges may vary with desired accommodations and services or availability of housing facilities.

Men:	$ 850- 950 per year (Sept.-May)
Women	$1,010-1,260 per year (Sept.-May)

The above cost does not include cost of the University Health Insurance program (required of all full time students if not waived), nor the $25 deposit for damage and the $2 key deposit. Room charges exclude Christmas holidays as per the University

calendar. The University will utilize rooms for guests and special seminars during the Christmas holidays.

The $25 deposit for damage and the $2 key deposit is payable at the time of occupancy. This deposit will be retained by the Finance Office and drawn upon by the housing office when necessary. The full amount of the deposit or the balance will be refunded when the student officially withdraws or graduates.

The $50 room deposit sent through the Admissions Office is credited to the student's room and board charges. It is not refundable if the student cancels his housing request.

Administrative Procedure

KNOWLEDGE OF REGULATIONS

Every student is to acquaint himself with all the regulations of the University that pertain to him. Ignorance of a regulation is not accepted as an excuse for its violation. These regulations are to be learned from the Student Handbook, official instructions given to the students, and posted official notices. When a student registers in the University, it is understood that both the student and the student's parents or guardians agree to the student being governed by the regulations of the University, and will abide by decisions that may be made by officials of the University regarding the student.

INSTRUCTION

The unit of instruction is one hour a week for one semester. Two hours of work in a laboratory are considered equivalent to one hour of class work. Students may receive credit only for the number of hours published for a course.

ATTENDANCE

The University is insistent on regular and punctual attendance. Each tardiness, defined as a student's failure to be present when his name is called at the beginning of each class or laboratory, will be counted as a third of an absence.

The student coming late is responsible for seeing that the instructor changes the absence noted at the beginning of the class to a tardiness.

Any student incurring more than six absences in a course which carries three or more semester hours will be dropped from the course automatically. In courses of less than three semester hours the maximum number of absences will be double the number of semester hours, e.g. in a two semester hour course, four absences will be the maximum allowed; in a one semester hour course, two absences will be the maximum.

Double cuts should be registered before and after the major holidays only, viz., Thanksgiving, Christmas, Mardi Gras, and Eas-

ter. Double cuts should be registered only on the last University class day before the beginning of the holidays and the first University class day after the holidays. For example, if the holidays begin on Friday, the last class day being Thursday, a student would not incur double cuts on Wednesday, even if his last classes before the holidays were on Wednesday. Similarly, if University classes are resumed on Thursday, when a student would have no classes scheduled, and he skips scheduled classes on Friday, double cuts would not be incurred on Friday.

Students who have exceeded the maximum number of absences will have a right to petition the Committee on Attendance for reinstatement.

Students petitioning reinstatement should do so within twenty-four hours after they receive notification that they have been dropped from a course. The petition must be submitted by letter to the Dean and must include the reason for each absence, giving dates, etc. While the petition is being reviewed by the Committee on Attendance the student will be permitted to attend class. The decision of the Committee on Attendance will be final. Extended absences due to sickness must be verified by a doctor's certificate.

Students entering class more than five minutes after the starting bell will be recorded absent.

Absences for any excuse whatever do not exempt a student from quizzes, tests, examinations, or other written work required during the period of absence. The responsibility for making up such work rests wholly upon the student. A failing grade for the omitted work will be charged against the student if he does not fulfill his obligations within the time limit determined by his professors.

CLASS ATTENDANCE OF HONOR STUDENTS

All undergraduate Juniors and Seniors in the College of Arts and Sciences with a 3.5 average or higher for a semester are allowed unlimited cuts in all their subjects, laboratories excluded, for the following semester.

WITHDRAWAL FROM THE UNIVERSITY

A student who withdraws from the University during a semester before taking the final examinations of the semester forfeits all credit for work done in that semester.

To withdraw officially from the University a student must:

1. Obtain withdrawal forms from the Office of the Registrar.
2. Obtain signatures of designated officials on withdrawal forms. (These forms will not be signed until the student has cleared all obligations to the University.)
3. Resident students must officially withdraw by obtaining clearance through the Housing Office.

Withdrawal is not complete or official until all signatures have been obtained and forms are returned to the Office of the Registrar.

Those students who withdraw officially from the University *prior* to mid-semester examinations will not have grades recorded in those courses for which they were registered at the time of withdrawal.

All students who withdraw officially from the University *after* the mid-semester examinations will be assigned a grade for each course for which they were registered at the time of withdrawal. If the grade is passing at the time of withdrawal a grade of WP will be assigned. If the grade is failing, a grade of WF will be assigned which shall indicate a failure in the course.

THOSE STUDENTS FAILING TO COMPLETE OFFICIAL WITHDRAWAL FROM THE UNIVERSITY WILL INCUR A GRADE OF "WF" IN ALL COURSES FOR WHICH THEY ARE REGISTERED. THESE GRADES ARE PLACED ON THE STUDENT'S PERMANENT RECORD AND ARE NOT SUBJECT TO CHANGE. STUDENTS ARE REMINDED T H A T THEY MUST COMPLETE OFFICIAL WITHDRAWAL FROM THE UNIVERSITY BEFORE THE TERMINATION OF THE SEMESTER IN WHICH THEY ARE REGISTERED.

In the case of a student who is called to active duty in any branch of the armed services before the date for final examinations in the semester, the following exceptions to the formal regulations have been made:

1. *Should a second semester senior be called to military service within six weeks of the date of commencement exercises, he will have the dates of his final examinations advanced, and, if he passes successfully, he will be granted full credit and his degree.*

2. *A senior in his first semester, or a junior, sophomore, or freshman in either semester who is called into military service within four weeks of the end of the semester will have his examination dates advanced, and, if he passes successfully, be granted full credit for the semester.*

3. *A notation of the action taken by the University in accordance with the provisions made above will be made on the records and transcripts of the students who have received full credit under these provisions.*

SCHEDULE CHANGES

A student desiring to drop a scheduled course or to add another course after his semester's schedule has been filed in the Registrar's Office should consult with his Adviser or the Chairman of the Department in which he is registered from whom he should obtain written permission to revise his schedule. This written permission should be presented by the student to the Dean for approval. Permission to add a course or change from one section to another will not be granted after the date indicated in the Session Calendar as the last day for schedule adjustments.

Students remaining in the University who drop one or more courses after the date indicated in the Session Calendar as the last day for schedule adjustments must be assigned a grade. If the grade is passing at the time the course is dropped a grade of WP will be assigned. If the grade is failing a WF will be assigned which will indicate a failure in the course.

CLASSIFICATION OF STUDENTS

Those students are ranked as Sophomores who have credit for twenty-four semester hours; Juniors, those who have fifty-six semester hours; Seniors, those who have ninety-two semester hours. Students not included in any of these classifications are registered either as special students or as out-of-course students.

GRADES AND REPORTS

A report of the semester grades made by a student in his scheduled subjects is sent to the student at the middle and end of

each semester. Grades are reported as follows:

A (93-100) excellent; B (85-92) very good; C (77-84) good; D (70-76) merely passing; F (0-69) failed; W withdrawal from subject course with permission; WF, withdrawal with failing grade or failure because of excessive absences; WP, withdrawal with passing grade; I, incomplete grade.

All incomplete grades must be removed before the end of the following semester. Otherwise, they become failures and are so recorded. However, it is more beneficial to the student if the incomplete grade is removed before the middle of the following semester in order that an undue burden is not placed on the student when preparing for his scheduled final examinations.

Semester grades are determined as follows:

Pre-examination work in first half of semester.....40%
Pre-examination work in second half of semester.....20%
Final Examination 40%

QUALITY POINT RATING

No student will be permitted to graduate unless he has established a quality point average of 2.0 in his work towards the desired degree.

N. B. The quality point average is determined by dividing the total of quality points earned by the total hours attempted.

Quality points are earned in the following manner: for the grade of "A", in a subject course, the student is credited with four times as many quality points as semester hours allowed for that course; for the grade of "B," three times as many quality points as semester hours; for the grade of "C," twice as many quality points as semester hours; for the grade of "D," the same number of quality points as semester hours; for the grade of "F," no quality points are merited.

REPETITION OF COURSES

A student who has failed a course will be allowed to repeat that course when it is next offered. No more than two repetitions of the same course will be allowed to any student.

With the special permission of the Dean, a student may repeat a course already successfully completed with a grade of "C" or

"D" in order to better the quality of his work. No third attempt will be allowed. Courses in which a grade of "B" has been earned may not be repeated. In computing the student's general average and quality point average in the major field, all attempts will be counted. In computing the quality point average in the minor fields, only the higher grade will be counted in the case of courses which have been repeated.

DEAN'S LIST

All students achieving a quality point average of 3.5 or higher in a semester merit the distinction, Honors, and are eligible for the Dean's List. Those students who maintain this average for both semesters of the academic year are presented an award at the Honors Convocation in the Fall Semester.

ACADEMIC PROBATION AND DISMISSAL

1. In order that students maintain the required academic standing and continue in course, the following minimum standards must be met:

a) a quality point average of 1.7 for the first semester

b) a total quality point average of 2.0 for the second semester

c) a total quality point average of 2.0 after the second semester and every subsequent semester.

Students failing to meet these specified requirements will be placed on probation for one semester. If a student is unable to raise his quality point average to the required minimum after one semester of probation, he will be subject to dismissal from the College.

Only rarely and for very grave reasons will the probation of a student be executed beyond one semester.

2. Students who have not established a 2.0 general average and a 2.0 average in their major and minor fields of concentration at the end of their sophomore year must remedy their deficiences before beginning their upper division major or minor work.

3. Students on scholastic probation will schedule no more than 16 and no less than 12 semester hours.

STUDENT CONDUCT

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of the University that the exercise of proper self-control will come from his own convictions and free determination.

It is intended that the college regulations be a guide and help to foster the conduct which is presupposed in every Loyola student. The College requires regular and punctual attendance at all scheduled exercises, observance of college customs and regulations, serious application to study, and exemplary demeanor in all college activities. A student who is deficient in these essential points will be suspended or dismissed.

The University reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest in the serious work of college life. In rare cases a student may be dismissed for a reason that seems to students and parents to be insufficient. In such cases the University is to be considered the more capable judge of what affects the interest both of the institution and of the student body.

Students will be taxed for excessive breakage or destruction of University property. The decision covering each case will be made by the University.

PERMISSION TO TAKE COURSES AT OTHER UNIVERSITES

Students who wish to schedule courses at other colleges and have such courses recognized as partial fulfillment of their Degree Program at Loyola must obtain the written permission of the Dean before such courses are scheduled.

Failure to obtain such written permission will render the courses unacceptable to Loyola. Courses in which a grade of "D" is earned will not be accepted as transfer credit.

TEACHERS EDUCATION AND CERTIFICATION

No student will be certified to teach in elementary or secondary schools unless the student fulfills all the requirements of the teacher education curriculum and a degree has been conferred in one of the following teaching fields: Bachelor of Science in Ele-

mentary Education, Bachelor of Science in Secondary Education, or Bachelor of Science in Physical Education.

Student teaching for one semester must be completed under the supervision of the Department of Education of Loyola University.

Student Organizations

STUDENT COUNCIL

The Student Council consists of thiry-seven members, representing the College of Arts and Sciences, the Schools of Law and Dentistry, the College of Music, Business Administration and the Evening Division. These students are selected by the student body with the approval of Dean of Students. The Council serves to unify student thought and action. It conducts general meetings and elections, sponsors and manages interclass contests and leads and directs student activities.

STUDENT UNION

The Student Union consists of over 175 selected students whose purpose is to promote and coordinate the various activities in the University's Danna Center. The Student Union supplements and implements the academic curriculum of the University by fulfilling its three main programming functions: social, cultural and recreational. Eight committees, in addition to the five officers of the Union comprise the Student Union Governing Board. The Committees are Fine Arts, Current Events, Dance and Entertainment, Hospitality, Personnel, Student-Faculty Relations Board.

HONORARY FRATERNITIES AND ORGANIZATIONS

In order to give recognition and encouragement to high standards of scholarship among the students, several honorary scholastic fraternities and organizations have been established on the campus.

Alpha Sigma Nu

Membership in Alpha Sigma Nu, national honorary Jesuit scholastic society, is the greatest honor which can be bestowed upon undergraduate male students of the University who have

distinguished themselves by scholastic achievement. Sole honor group set aside for that purpose on the campus, the Loyola Chapter was established April 26, 1936. The two highest ranking students in each school or college of the University are nominated for membership each year. Final selection is made from their number.

Blue Key

Blue Key is a national honorary service fraternity whose members are chosen by the active student chapter from male students who have distinguished themselves in leadership activity, scholarship and service rendered the University. The Loyola chapter was founded September 14, 1931.

Cardinal Key

Cardinal Key national honor sorority was established in 1953. Election to the sorority is the recognition of achievement by a Loyola co-ed in scholarship and extra-curricular activity. The organization seeks to advance religion, patriotism, and service by affording training for leadership in the college community.

Kappa Delta Pi

Kappa Delta Pi is an honor society in education to encourage high professional, intellectual, and personal standards and to recognize outstanding contributions in education. Zeta Rho Chapter, established at Loyola on October 8, 1949, taps those undergraduates who achieve a quality point average of 3.3 and graduate students who earn a quality point average of 3.5. Kappa Delta Pi has its journal, *The Educational Forum,* which is one of the leading scholarly journals in education.

Programs of Study

Bachelor of Music

COMPOSITION

Freshman	S.H.	Sophomore*	S.H.	Junior	S.H.	Senior	S.H.
Mu127-8—Major Instrument	8	Mu227-8—Major Instrument	6	Mu397-8—Composition	8	Mu497-8—Composition	8
Mu127-8—Piano Class	2	Mu227-8—Piano Class	2	Mu469-70–Score Analysis	2	Mu311-2—Form and Analysis	6
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu371-2—Counterpoint	4	Mu407-8—Music Workshop	1
Mu107-8—Music Workshop	1	Mu207-8—Music Workshop	1	Mu383-4—Orchestration	4	Mu495-6—Band or	
Mu195-6—Band or		Mu295-6—Band or		Mu317-8—Conducting	2	Mu485-6—Orchestra or	
Mu185-6—Orchestra or		Mu285-6—Orchestra or		Mu307-8—Music Workshop	1	Mu475-6—Chorus	2
Mu175-6—Chorus	2	Mu275-6—Chorus	2	Mu395-6—Band or		Mu337-8—History of Music	4
Mu167-8—Music Appreciation	4	Mu237-8—History of Music	4	Mu385-6—Orchestra or		Mu471-2—Contemporary	
Mu121-2—Strings	2	Mu369-70–Scoring for Band	2	Mu375-6—Chorus	2	Practices	4
100-150—English	6	Mu297-8—Ess. of Comp.	2	Mu321-2—Class Brass	4	Mu417-8—Conducting	2
121 —Theology	3	200-250—English	6	Mu267-8—Class Woodwinds	4	Mu421 —Class Percussion	1
	—	201-2—Philosophy —	6	301-2—Philosophy	6	331-2—Theology	6
	34	221 —Theology	3	222 —Theology	3		—
Elective: Each year			—		—		34
Woodwind or Brass			40		40	Total 148	
Ensemble							

*After the Sophomore year, composition majors are required to give yearly performances of original works written in composition class. Candidates for the degree must maintain at least a B average in theoretical courses throughout the four-year period. In addition, candidates must pass an oral examination which includes a knowledge of the repertoire of the masters, past and present.

VOICE

Freshman	S.H.	Sophomore	S.H.	Junior*	S.H.	Senior**	S.H.
Mu127-8—Voice	8	Mu227-8—Voice	8	Mu327-8—Voice	8	Mu427-8—Voice	8
Mu127-8—Piano	2	Mu227-8—Piano	2	Mu371-2—Counterpoint	4	Mu311-2—Form & Analysis	6
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu237-8—History of Music	4	Mu435-6—Opera Workshop	2
Mu167-8—Music Appreciation	4	Mu235-6—Opera Workshop	2	Mu375-6—Chorus	2	Mu407-8—Music Workshop	1
Mu135-6—Opera Workshop	2	Mu275-6—Chorus	2	Mu307-8—Music Workshop	1	Mu337-8—History of Music	4
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	Mu335-6—Opera Workshop	2	Mu475-6—Chorus	2
Mu107-8—Music Workshop	1	101-2—French	6	101-2—German	6	Mu417-8—Conducting	2
101-2—Italian	6	200-250—English	6	203-301—Philosophy	6	101-2—Spanish	6
100-150—English	6	201-2—Philosophy	6	222 —Theology	3	331-2—Theology	6
121 —Theology	3	221 —Theology	3				
	40		42		36		37
						Total	155

*Junior recital.
**Senior recital required for graduation.

PIANO*

Freshman	S.H.	Sophomore	S.H.	Junior	S.H.	Senior	S.H.
Mu127-8—Piano	8	Mu227-8—Piano	8	Mu327-8—Piano	8	Mu427-8—Piano	8
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu371-2—Counterpoint	4	Mu311-2—Form & Analysis	6
Mu167-8—Music Appreciation	4	Mu237-8—Music History	4	Mu337 or 338—Music History	2	Mu407-8—Music Workshop	1
Mu107-8—Music Workshop	1	Mu207-8—Music Workshop	1	Music Elective	2	Mu475-6—Chorus	2
Mu175-6—Chorus	2	Mu275-6—Chorus	2	Mu307-8—Music Workshop	1	Mu477-8—Piano Literature	2
100-150—English	6	200-250—English	6	Mu375-6—Chorus	2	Mu407-8—Accompaniment	2
121-221—Theology (or Elective)	6	201-2 —Philosophy	6	Mu377-8—Piano Literature	2	Mu383-4—Orchestration	4
		A&S Elective	6	Mu389-90—Piano Pedagogy and Materials	4	Mu499 —Senior Recital	0
				Mu399 —Junior Recital	0	Elective (From either Music or A&S Minimum 4 hours)	4
				301-2—Philosophy	6	311-2—Theology (or Elective)	6
				A&S Elective	6		
	33		39		37		35
						Total	144

*Students will be accepted into this program on a provisional basis. At the end of the sophomore year a formal jury examination will be required of all candidates to determine their suitability for pursuing this degree.

PIANO PEDAGOGY

Freshman	S.H.	Sophomore	S.H.	Junior	S.H.	Senior	S.H.
Mu127-8—Piano	8	Mu227-8—Piano	8	Mu327-8—Piano	8	Mu427-8—Piano	8
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu371-2—Counterpoint	4	Mu311-2—Forms & Analysis	6
Mu167-8—Music Appreciation	4	Mu237-8—Music History	4	Mu337 or 338—Music History	2	Mu407-8—Music Workshop	1
Mu107-8—Music Workshop	1	Mu207-8—Music Workshop	1	Music Elective	2	Mu475-6—Chorus	2
Mu175-6—Chorus	2	Mu275-6—Chorus	2	Mu307-8—Music Workshop	1	Mu477-8—Accompaniment	2
100-150—English	6	200-250—English	6	Mu375-6—Chorus	2	Mu383-4—Orchestration	4
121-221—Theology (or Elective)	6	201-2 —Philosophy	6	Mu377-8—Piano Literature	2	Mu489-90–Pedagogy Practice	2
		Education Elective*	6	Mu389-90–Piano Pedagogy and Materials	4	Mu499 —Senior Recital	0
				301-2—Philosophy	6	Elective (From either Music or A&S—Minimum 4 hours)	4
				A&S Elective	6	331-2—Theology (or Elective)	6
	33		39		37		35
						Total 144	

*For Education elective choose two of these three: Ed 321—Philosophy of Education; Ed 333 — Educational Psychology; Ed 230—Child Psychology.

INSTRUMENTAL MUSIC*

Freshman	S.H.	Sophomore	S.H.	Junior**	S.H.	Senior***	S.H.
Mu127-8—Major Instrument	8	Mu227-8—Major Instrument	8	Mu327-8—Major Instrument	8	Mu427-8—Major Instrument	8
Mu127-8—Piano	2	Mu227-8—Piano	2	Mu327-8—Minor Instrument	2	Mu311-2—Form & Analysis	6
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu371-2—Counterpoint	4	Mu383-4—Orchestration	4
Mu167-8—Music Appreciation	4	Mu237-8—History of Music	4	Mu337-8—History of Music	4	Mu495-6—Orchestra, Band or	
Mu195-6—Orchestra, Band or		Mu295-6—Orchestra, Band or		Mu395-6—Orchestra, Band or		Mu475-6—Chorus	2
Mu175-6—Chorus	2	Mu275-6—Chorus	2	Mu375-6—Chorus	2	Mu407-8—Music Workshop	1
Mu107-8—Music Workshop	1	Mu207-8—Music Workshop	1	Mu307-8—Music Workshop	1	Mu445-6—Chamber Music	2
100-150—English	6	200-250—English	6	Mu345-6—Chamber Music	2	Mu417-8—Conducting	2
121 —Theology	3	201-2—Philosophy	6	Mu317-8—Conducting	2	311 —Philosophy	3
		221 —Theology	3	301-2—Philosophy	6	331-2—Theology	6
				222 —Theology	3		
	32		38		34		34
						Total	138

*Organ majors follow this program.
**Junior recital.
***Senior recital required for graduation.

MUSIC THERAPY

Applied Music*

Mu127 Major Instrument
Mu128 Major Instrument
Mu227 Major Instrument
Mu228 Major Instrument
Mu327 Major Instrument
Mu328 Major Instrument
Mu427 Major Instrument
Mu428 Major Instrument
(16 S. H.)
Mu127 Class Piano
Mu128 Class Piano
Mu227 Class Piano
Mu228 Class Piano
Mu328 Functional Piano
Mu327 Functional Piano
(6 S. H. or Quiz-out)
Mu327 Class Guitar
Mu328 Class Guitar
Mu427 Class Guitar
Mu428 Class Guitar
(4 S. H. or Quiz-out)
Mu121 Strings Class
Mu122 Strings Class
Mu267 Woodwinds Class
Mu268 Woodwinds Class
Mu321 Brass Class
Mu321 Brass Class
Mu421 Percussion Class
(6-8 S. H.)

Applied Music—Continued

——— Ensemble
——— Ensemble
——— Ensemble
——— Ensemble
——— Ensemble
——— Ensemble
(6 S. H.)

Theory, History, Conducting

Mu111 Theory I
Mu112 Theory I
Mu211 Theory II
Mu212 Theory II
Mu___ Theory III
(15-18 S.H.)
Mu167 Introduction to Music
Mu168 Introduction to Music
Mu337 History of Music
Mu338 History of Music
(6 S. H.)
Mu317 Conducting
Mu___ Conducting
(2-4 S. H.)

Music Therapy

Mu114 Intro. to Music Therapy**
Mu214 Pre-Clinical Experience
Mu314 Pre-Clinical Experience
Mu433 Hospital Tech. in M. T.
Mu454 Psychology of Music I
Mu463 Influence of Music I
Mu444 Hospital Orientation
_____ Psychological Evaluation
Mu487 Clinical Training***
(14-15 S. H.)

Biol. Sciences and Phys. Education

Bl___ Introductory Biology
Bl___ Biology Elective
(6-8 S. H.)
Ed.___ Physical Education (Dance)
Ed.___ Physical Education (Dance)
(2-4 S. H.)

Liberal Arts

En___ English
En___ English
En___ English
En___ English
(12 S. H.)

Liberal Arts—Continued

Pl ___ Philosophy
Pl ___ Philosophy
Pl ___ Philosophy
(9 S. H.)
Th___ Theology (or Elective)
Th___ Theology (or Elective)
Th___ Theology (or Elective)
(9 S. H.—Required for Catholics Only)
_____ Science or Humanity Elective
_____ Science or Humanity Elective
_____ Science or Humanity Elective

Psychology-Sociology

Psy101 Intro. Psychology
Psy ___ Abnormal Psychology
Psy ___ Elem. Statistics
Psy ___ Interm. Statistics
(12 S. H.)
Sl___ Intro. Sociology
Sl___ Sociology Elective
Sl___ Sociology Elective
(9 S. H.)

*A full senior recital is required for graduation.
**Not required for transfer students.
***Clinical Training may be completed after the graduate year.

Bachelor in Music Education

PIANO

Freshman	S.H.	Sophomore	S.H.	Junior	S.H.	Senior*	S.H.
Mu127-8—Piano	3- 3	Mu227-8—Piano	3- 3	Mu327-8—Piano	3- 3	Mu327-8—Voice	2- 2
Mu111-2—Theory	3- 3	Mu127-8—Voice	2- 2	Mu227-8—Voice	2- 2	Mu311 —Form & Analysis	3-
Mu167-8—Music Appreciation	2- 2	Mu211-2—Theory	3- 3	Mu371-2—Counterpoint	2- 2	Mu417-8—Conducting	1- 1
Mu175-6—Chorus	1- 1	Mu275-6—Chorus	1- 1	Mu337-8—History of Music	2- 2	Mu475 —Chorus	1-
Mu107-8—Music Workshop	0- 1	Mu207-8—Music Workship	0- 1	Mu317-8—Conducting	1- 1	Mu407 —Music Workshop	1-
En 100-150—English	3- 3	Mt 113-4—Mathematics	3- 3	Mu375-6—Chorus	1- 1	Mu477-8—Piano Literature	1- 0
Bl 103 —Biology	4-	En 200-250—English	3- 3	Mu307-8—Music Workshop	0- 1	Mu481 —Accompaniment	0-
Ch 103 —Chemistry	- 4	Pl 202-301—Philosophy	3- 3	Mu377-8—Piano Literature	1- 1	Sl 101 —Sociology	3-
Th 121 —Theology	- 3	Ph 103 —Physics	4-	Mu381-2—Accompaniment	0- 0	Ed 351 —Education	3-
Ed 100-333—Education	3- 3	Eco 106 —Economics	- 3	Hs 201-2—History	3- 3	Ed 350 —Education**	- 6
				Ed 301-2—Education	3- 3	Pl 302 —Philosophy	3-
				Ped250-1—Physical Ed	2- 2	Th 222 —Theology	- 3
				Th 221 —Theology	- 3		
	19-23		22-22		20-24		18-12

*A senior recital required for graduation. Certification in Piano and Voice.
**Student teaching to be done in choral music.

VOICE

Freshman	S.H.	Sophomore	S.H.	Junior	S.H.	Senior*	S.H.
Mu127-8—Voice	3- 3	Mu227-8—Voice	3- 3	Mu227-8—Voice	3- 3	Mu427-8—Voice	4- 2
Mu127-8—Piano	1- 1	Mu227-8—Piano	1- 1	Mu227-8—Piano	1- 1	Mu311-2—Form & Analysis	3- 3
Mu111-2—Theory	3- 3	Mu211-2—Theory	3- 3	Mu371-2—Counterpoint	2- 2	Mu417-8—Conducting	1- 1
Mu167-8—Music App'n	2- 2	Mu275-6—Chorus	1- 1	Mu337-8—History		Mu475 —Chorus	1-
Mu175-6—Chorus	1- 1	Mu207-8—Music Workshop	0- 1	of Music	2- 2	Mu407 —Music Workshop	1-
Mu107-8—Music Workshop	0- 1	Mu235-6—Opera Workshop	1- 1	Mu317-8—Conducting	1- 1	Sl 101 —Sociology	3-
En 100-150—English	3- 3	Mt 113-4—Mathematics	3- 3	Mu375-6—Chorus	1- 1	Ed 351 —Education	3-
Bl 103 —Biology	4-	En 200-250—English	3- 3	Mu307-8—Music Workshop	0- 1	Ed 350 —Education	- 6
Ch 103 —Chemistry	- 4	Pl 202-301—Philosphy	3- 3	Mu335-6—Opera Workshop	1- 1	Pl 302 —Philosophy	3-
Th 121 —Theology	- 3	Ph 103 —Physics	4-	Ed 301-2—Education	3- 3	Th 222 —Theology	3-
Ed 100-333—Education	3- 3	Eco 106 —Economics	- 3	Hs 201-2—History	3- 3		
				Ped 250-1—Physical Ed	2- 2		
				Th 221 —Theology	- 3		
	20-24		22-22		19-23		22-12

*A senior recital required for graduation.

INSTRUMENTAL MUSIC

Freshman	S.H.	Sophomore	S.H.	Junior	S.H.	Senior*	S.H.
Mu127-8—Major Inst.	2- 2	Mu227-8—Major Inst.	2- 2	Mu327-8—Major Inst.	2- 2	Mu427-8—Major Inst.	2- 2
Mu127-8—Piano (Class)	1- 1	Mu227-8—Piano	1- 1	Mu321-2—Class Brass	2- 2	Mu421 —Class Percussion	1-
Mu121-2—String (Class)	1- 1	Mu211-2—Theory	3- 3	Mu371-2—Counterpoint	2- 2	Mu311 —Form & Analysis	3-
Mu111-2—Theory	3- 3	Mu285-6—Orchestra or		Mu337-8—History		Mu417-8—Conducting	1- 1
Mu167-8—Music App'n	2- 2	Mu295-6—Band	1- 1	of Music	2- 2	Mu485 —Orchestra or	
Mu185-6—Orchestra or		Mu267-8—Class Wood-		Mu317-8—Conducting	1- 1	Mu495 —Band	1-
Mu195-6—Band	1- 1	winds	2- 2	Mu385-6—Orchestra or		Mu407 —Music Workshop	1-
Mu107-8—Music Workshop	0- 1	Mu207-8—Music Workshop	0- 1	Mu395-6—Band	1- 1	Mu383 —Orchestration	2-
En 100-150—English	3- 3	Mt 113-4—Mathematics	3- 3	Mu307-8—Music Workshop	0- 1	Sl 101 —Sociology	3-
Bl 103 —Biology	4-	En 200-250—English	3- 3	Mu369-70—Scoring for		Ed 351 —Ed. Methods	3-
Ch 103 —Chemistry	- 4	Pl 202-301—Philosophy	3- 3	Band	1- 1	Ed 350 —Education	- 6
Th 121 —Theology	- 3	Ph 103 —Physics	4-	Ed 301-2—Education	3- 3	Pl 302 —Philosophy	3-
Ed 100-333—Education	3- 3	Eco106 —Economics	- 3	Hs 201-2—History	3- 3	Th 222 —Theology	- 3
				Ped250-1—Physical Ed	2- 2		
				Th 221 —Theology	3-		
	20-24		22-22		22-20		20-22

*A senior recital required for graduation.

INSTRUMENTAL and VOCAL MUSIC (5-Year Course)

First Year	S.H.
Mu127-8—Major Instrument	6
Mu127-8—Piano (Class)	2
Mu121-2—String (Class)	2
Mu111-2—Theory	6
Mn167-8—Music Appreciation	4
Mu185-6—Orchestra or Mu195-6—Band	1
Mu107-8—Music Workshop	1
En 100-150—English	6
Th 121 —Theology	3
Ed 001 —Education	0
Ed 100-333—Education	6
	38

Second Year	S.H.
Mu227-8—Major Instrumnt	6
Mu127-8—Voice	6
Mu221-2—Piano	2
Mu211-2—Theory	6
Mu285-6—Orchestra or Mu295-6—Band	2
Mu207-8—Music Workshop	1
Mt 113-4—Mathematics	6
En 200-250—English	6
Pl 202-301—Philosophy	6
Th 221 —Theology	3
	44

Third Year	S.H.
Mu327-8—Major Instrument	6
Mu227-8—Voice	6
Mu321-2—Class—Brass	4
Mu371-2—Counterpoint	4
Mu337-8—History of Music	4
Mu317-8—Conducting	2
Mu385-6—Orchestra or Mu395-6—Band	2
Mu275-6—Chorus	2
Ed 301-2—Education	6
Ch 103 —Chemistry	4
Bl 103 —Biology	4
	44

Fourth Year	S.H.
Mu427 —Major Instrument	3
Mu327 —Voice	3
Mu311 —Form & Analysis	3
Mu485-6—Orchestra or Mu495-6—Band	2
Mu407-8—Music Workshop	1
Mu375-6—Chorus	2
Ph 103 —Physics	4
Ped250-1—Physical Ed.	4
Hs 201-202—History	6
Th 222 —Theology	3
Eco106 —Economics	3
	34

Fifth Year*

	S.H.		S.H.
Mu267-8—Class Woodwinds	4	Mu369-70–Scoring for Band	2
Mu421 —Percussion	1	Ed 351 —Education	3
Mu417-8—Conducting	2	Ed 350 —Education	6
Mu475-6—Chorus	2	Sl 101 —Sociology	3
Mu407-8—Music Workshop	1	Pl 302 —Philosophy	3
			27

*A senior recital required for graduation. Certification in Instrumental and Vocal Music.

Description of Courses

Applied Music

GUY F. BERNARD, *Chairman*

PIANO

General Information

The piano department of Loyola University is designed to meet the needs of students in several areas of study. Students who qualify may elect to work toward the Bachelor of Music degree with a major in piano or piano pedagogy. Other degrees which may have an emphasis on piano are the Bachelor of Music Education and the Bachelor of Music in Music Therapy. Students enrolled in other degree programs in the College of Music are required to have a basic knowledge of the piano. In addition, the department is designed to meet the needs of students from other departments of the University who wish to take piano for cultural reasons.

Entrance Requirements

To enter the four-year degree course in Piano, Piano Pedagogy, Music Education or Music Therapy, the student should be grounded in reliable technique. He should play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods of practice.

Departmental Examinations

Examinations are held at the end of each semester for all students enrolled in the piano department. Grades are dependent upon performance and the amount of prescribed material learned.

Special Examinations

Entrance examinations are given to all freshmen and transfer students enrolling in the piano department. Students enrolled in the Bachelor of Music degree program as piano majors must pass a formal faculty jury examination toward the end of the Sophomore year. At this time the faculty will decide whether or not such students posses the capabilities to continue as piano majors.

Accompaniment

Students having majors in Piano or Piano Pedagogy, or having major emphasis in piano in the Music Education or Music Therapy programs, are required to accompany in the instrumental or vocal department for a period of at least one hour per week.

Description of Courses

Mu 001-2 PREPARATORY PIANO—Designed for students who do not meet the entrance requirements for Mu 127 or by beginning piano students from other departments of the University. *no credit*

Mu 127-8 PIANO (MINOR)—Students taking degree programs in the College of Music which require a minor in piano should elect this course. *1 hours per semester*

Mu 127-8 FRESHMAN PIANO—For Music Education and Music Therapy majors whose major instrument is piano. Bach, Two Part Inventions; Czerny, Op. 299 or equivalent; Sonatas equivalent in difficulty to Beethoven Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major and minor scales, broken chords in all keys. *3 hours per semester*

Mu 127-8 FRESHMAN PIANO—For Piano Pedagogy majors. Bach, Two Part Inventions; Czerny Op. 299 or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major scales, broken chords in all keys. *4 hours per semester*

Mu 127-8 FRESHMAN PIANO—For Piano majors. Bach. Two Part Inventions; Czerny, Op. 299 or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major and minor scales, broken chords in all keys. *4 hours per semester*

Mu 227-8 PIANO (MINOR)—Continuation of MU 127-8. *1 hour per semester*

Mu 227-8 SOPHOMORE PIANO—Continuation of Mu 127-8. Bach, Three Part Inventions; Clementi, Gradus ad Parnassum or equivalent; Sonatas equivalent in difficulty to the more advanced Haydn and Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces; scales, parallel and contrary motion in thirds, sixths and tenths; arpegii. *3 hours per semester*

Mu 227-8 SOPHOMORE PIANO—Continuation of Mu 127-8. Bach, Three Part Inventions; Clementi Gradus and Parnassum or equivalent; sonatas equivalent in difficulty to the more advanced Haydn or Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces scales, parallel and contrary motion in thirds, sixths and tenths; arpegii. *4 hours per semester*

Mu 227-8 SOPHOMORE PIANO—Continuance of Mu 127-8. Bach, Three Part Inventions; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to the more advanced Haydn and Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces; scales, parallel and contrary motion in thirds, sixths and tenths; arpegii. *4 hours per semester*

Mu 327-8 JUNIOR PIANO—Continuation of Mu 227-8. Bach, Preludes and Fugues from the Well-Tempered Clavier, English and French Suites; Clementi, Grdus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces.
3 hours per semester

Mu 327-8 JUNIOR PIANO—Continuation of Mu 227-8. Bach, Preludes and Fugues from the Well-Tempered Clavier, English and Franch Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces.
4 pieces per semester

Mu 327-8 JUNIOR PIANO—Continuation of Mu 227-8. Bach, Preludes and Fugues from the Well-Tempered Clavier, English and Franch Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces; one complete concerto. Students electing this course are required to play a solo recital or a recital in conjunction with another student. *4 hours per semester*

Mu 377 PIANO LITERATURE SEMINAR—A study of the keyboard works of the Johann Sebastian Bach, with stylistic and formal analysis.
1 semester hour

Mu 378 PIANO LITERATURE SEMINAR—A study of the keyboard works of Haydn Mozart and Beethoven, with special emphasis on form.
1 semester hour

Mu 381-2 ACCOMPANIMENT—Students are taught the principles of accompanying instrumental and vocal music. Training in sight-reading is an integral part of the course. Students are assigned to serve as accompanists.
1 hour per semester

Mu 427-8 SENIOR PIANO—Continuation of Mu 327-8. Bach, Chromatic Fantasy and Fugue, Toccatas, or equivalent; Ttudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Beethoven, Op. 53; one complete concerto; romantic and modern pieces; scales in double thirds and octaves. A partial recital is required for graduation. *3 hours per semester*

Mu 427-8 SENIOR PIANO—Continuation of Mu 327-8. Bach, Chromatic Fantasy and Fugue, Toccatas, or equivalent; Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Beethoven, Op. 53; romantic and modern pieces; one complete concerto; scales in double thirds and octaves. A partial recital is required for graduation. *4 hours per semester*

Mu 427-8 SENIOR PIANO—Continuation of Mu 327-8. Bach, Chomatic Fantasy and Fugue, Toccatas, or equivalent; Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Brahms, Sonata in F minor; romantic and modern pieces; one complete concerto; scales in double thirds and octaves. A full recital is required for graduation. *4 hours per semester*

Mu 477 PIANO LITERATURE SEMINAR—A study of the piano works of the romantic period with emphasis on stylistic and formal comparison with the classical period. *1 semester hour*

Mu 478 PIANO LITERATURE SEMINAR—A study of major 20th century compositions for piano, with attention to the different schools of composition.
1 semester hour

Mu 481-2 ACCOMPANIMENT—Continuation of Mu 381-2.
1 hour per semester

Mu 389-90 PEDAGOGY AND MATERIALS—Instruction in private and class piano teaching, methods and materials, required of all piano majors.
1 hour per semester

Mu 489-90 PEDAGOGY PRACTICE—Actual practice teaching guided by the instructor; required of pedagogy majors. Prerequisite; Mu 389-90, or the approval of the instructor. *1 hour per semester*

VOICE

Entrance Requirements

To enter the four year degree course in voice, the student should be able to sing standard songs and the simpler classics in good English, on pitch, with correct phrasing and musical intelligence. He should be able to demonstrate his ability to read a simple song at sight, and have a knowledge of the rudiments of music. Some knowledge of piano is required. Entrance examinations are required.

FIRST YEAR REQUIREMENTS

Vocalization (Technique books used—Abt I, II, III, Sieber) Beginning vocal production, breath control, tone quality. Use of Old Italian Songs (16th and 17th century). Eary English classical (Handel, Mozart, Haydn).

Board Requirements—Based on ability to vocalize, such as scales, arpeggii, etc. One Old Italian song to demonstrate Italian diction; one Old English or Folk Song (Bergerette, English or Italian).

Repertoire Books—Italian Anthology, Young Singer, 56 Songs. Pathways of Song. Old English Songs arranged by Lane Wilson.

SECOND YEAR REQUIREMENTS

Vocalization continued, adding sustaining tones, agility, chromatics, ennunciation, pronunciation of Italian and English diction, classic vocal embellishments, dynamics, interpretation. (Technique books used: Lutgen, Vaccai).

Board Requirements—Demonstrate ability of singing chromatic scale, double arpeggii, 6 songs for majors in Old Italian,

English and French, 4 songs for minors in Old Italian, English and French. One song will be the student's choice. One will be selected by the Board.

Repertoire Books—Old Italian Anthology, 56 songs or comparable songs, Albums, Modern French anthology, Collections of Faure, Duparc, Hahn Massenet, Auber, Operatic and Oratorio Anthology.

A repertoire book of material learned for the semester is required by the board for each semester.

THIRD YEAR REQUIREMENTS

Vocalization continued (Panofka, Marchesi)

Board Requirements—Same as in the second year with the addition of German Leider (Schubert, Schumann, Brahms). Continued study of Franch as in the second year adding Debussy, Ravel, Chausson, Liszt, Chabrier. All majors are required to give a Junior Recital consisting of eight songs. (Eight songs for Majors in Old Italian, French, English, German. Six songs for Minors in Old Italian, French, English, German).

FOURTH YEAR REQUIREMENTS

Vocalization continued (Panofka, Marchesi). A sufficient study of the piano is necessary so that accompaniments of average difficulty can be played. The candidate for graduation should demonstrate the ability to sing in four languages, knowledge of the general song literature.

Board Requirements—Twelve songs for Majors in all languages, eight songs for Minors in all languages. All Majors are required to give a Senior Recital consisting of sixteen songs.

VIOLIN

Entrance Requirements

To enter the four-year degree course in violin the student should have an elementary knowledge of the piano-forte.

He should have the ability to perform etudes of the difficulty

of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, and the Tartini G minor sonata.

END OF SECOND YEAR

At the end of the second year the student should have acquired the ability to perform works of the difficulty of the Viotti Concerto No. 22, the Spohr Concerto No. 2 anl the easier Bach sonatas for violin and piano.

The student should also give evidence of his ability to read at sight compositions of moderate difficulty, and should demonstrate sufficient ability in ensemble to take part in the performance of easier string quartets and symphonic works. He should have acquired pianistic ability to play simple accompaniments.

END OF FOURTH YEAR

At the end of the fourth year the candidate for graduation should show an adequate technical grounding in scales, arpegii, bowing and phrasing and the ability to perform works of the difficulty of the Mendelssohn E minor concerto, the Bruch G minor or Spohr No. 8.

During the four-year coruse the student should have had not less than two years practical orchestral experience and two years of ensemble.

He should have studied the viola sufficiently to enable him to play in ensembles.

He should further demonstrate adequate ability in sight reading and should be able to sight-read simple piano accompaniments.

STRINGS

ENTRANCE REQUIREMENTS

The entrance requirements for students of violoncello, viola, bass and harp stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

END OF SECOND YEAR

At the end of the second year the student should have acquired sufficient orchestral routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty.

He should have acquired sufficient pianistic ability to be able to play simple accompaniments.

END OF FOURTH YEAR

At the end of the fourth year the candidate for graduation should demonstrate a well grounded technique and an able control of his instrument. He should be able to appear successfully as soloist with orchestra in a concerto or concert piece for his instrument. He should have acquired through orchestral routine sufficient ability to enable him to hold a first desk position in a professional orchestra. He should also be able to read at sight simple piano music.

The student should have completed during his course, four years of orchestral training and a minimum of two years training in the performance of chamber music.

WOODWINDS

Flute

FRESHMAN—Anderson, Etudes, Opus 33 and 30; Barrere, The Flutist's Formulae; Boehm, 24 Caprices, Opus 26; sonatas by Bach and Handel.

Technic—Long tones, attacks; major, minor and whole tone scales; broken chords and arpeggios; scales in all the articulated forms.

SOPHOMORE—Anderson, Etudes, Opus 63 and 15; Kuhlau, Six Divertissements, Opus 68; Mozart, Concertos in D and G Major; Bach, Sonatas.

Technic—Exercises in chromatics, trills, and tremolos.

JUNIOR—Studies from Bach; memorization of the more difficult etudes by Anderson; Paris Conservatory contest pieces; all Kuhlau duets; Jeanjean, Sixteen Studies in the Modern style; study of orchestral solo passages; pieces for solo flute.

SENIOR—Study of the modern flute solos; review of all the work done in the preceding three years; memorization of the solos in the orchestral repertory; Karg-Elert, 30 Caprices, Opus 107; ensemble playing duets, trios, and quartets.

Technic—Long tones executed in different intensities, Andersen, Virtuoso Studies, Opus 60; Strauss, Orchestra Studies; studies from the works of Moyse.

Oboe

FRESHMAN—Review of basic exercises of previous grades; Barret, ProgressiveExercises; Bleuzet, Technique of the Oboe, Vols. I, II, and III; Schumann, Romances.

Technic—All scales.

SOPHOMORE—Barret, Grand Studies or Andraud, Vade Mecum; Bleuzet, Technique of the Oboe, Vols. I, II, and III; Handel, Sonatas.

Technic—Scales in thirds; measured trills.

JUNIOR—Advanced exercises from Andraud, Vade Mecum; sight-reading; Paris Conservatory solos; orchestral studies; Mozart and Handel, solos; Bleuzet, Technique of the Oboe, Vols. I, II, and III.

SENIOR—Gillet, Studies; Mozart, Quartet; Goossens, Concerto; Bleuzet, Technique of the Oboe, Vols. I, II, and III; ensemble playing.

Clarinet

FRESHMAN—Rose, Forty Studies; Langenus, Method for Clarinet, Part 3 (Virtuoso Studies); Weber, Concertino, Fantasy, and Rondo.

Technic—Langenus, Scale Studies, or Klose Scale Studies.

SOPHOMORE—Rose, Twenty Studies after Rode; Jeanjean, 25 Etudes; Perrier, Trente etudes (after Bach, Handel, Dont, etc.); orchestral studies; Weber and Mozart concertos.

JUNIOR—Jeanjean, 18 Etudes; Perrier, Receuil de sonatas; orchestral studies; Brahms; two sonatas and Hindemith Sonata.

SENIOR—Jeanjean, 16 Etudes modernes; Perrier, Vingt-deux Etudes modernes; Debussy, Rhapsodie; Reger, Bernstein and Tuthel Sonatas. Advanced orchestral studies.

Saxophone

FRESHMAN—Labanchi-Iasilli, 33 Concert Etudes, Vol. I.

Technic—Mule, Scales and Arpeggios, Vol. I.

SOPHOMORE—Labanchi-Iasilli, 33 Concert Etudes, Vol. II and III; Sellner, Progressive Studies in Articulation; Glazounov, Concerto.

Technic—Mule, Scales and Arpeggios, Vol. II.

JUNIOR—Bach-Corroyez, 24 Pieces for Saxophone, Capelle, 20 Grand Studies; Bozza, 12 Etudes-Caprices; Ibert, Concertino da Camera.

Technic—Mule, Scales and Arpeggios, Vol. III.

SENIOR—Mule, 53 Studies, 18 Exercises from Barbiguier; Decruck-Breilh 35 Modern Studies; Rascher, Top Tones and 4 Octaves Studies; Bozza, Concertino.

Bassoon

FRESHMAN—Review of previous grades; reed making; Weissenborn, Studies, Vol. II, Opus 8; Milde, Studies in all Keys; Telemann, Sonata in F Minor, for bassoon, Vivaldi, sonatas, for violoncello.

SOPHOMORE—Reed making; Milde, selected studies from Concert Studies, Vols. I and II; Gambaro, 18 Etudes for Bassoon; Martelli, 15 Etudes; Mozart, Concerto, K. 191; Hindemith, Sonata.

JUNIOR—Milde, selected studies from Concert Studies, Vols. I and II; Pierne, New Technique of the Bassoon, Vol. II; Bozza, 13 Daliy Studies; Orefici, Bravura Studies; Orchesral studies (memorized).

SENIOR—Reed making; Bertoni, 12 Modern Studies; Bozza, 15 Daily Studies; orchestral studies (memorized); Jacob, Concerto; Bozza, Concertino; Mozart, Concerto, K. 191.

BRASS

Trumpet

FRESHMAN—Fundamentals of tone production; elementary knowledge of major and minor scales and arpeggios. Schlossberg, Daily Drills; Herbert Clark, Technical and Characteristic Studies; Arban, Complete Method.

SOPHOMORE—Continuation of major and minor scales and arpeggios; Williams, Method for Trumpet, Vol. II; Schlossberg, Daily Drills; Goldman, Practical Studies; Petite, Grand Etudes; Laurent Books I and II; Introduction to transposition. Solos.

JUNIOR—Concentration and development of embouchure; single, double and triple articulation; transposition and application of basic technical skills. Schlossberg, Daily Drills; Pietzsch, The Trumpet; Solo repertoire; introduction to orchestral parts.

SENIOR—Study of more advanced etudes; Schlossberg, Daily Drills; Solo repertoire; intensive study of orchestral and band trumpet parts.

Horn

FRESHMAN—Fundamentals of tone production, including use of breath and tongue. Formation of embouchure; types of articulation; scales and intervals; history and theory of the horn. Maxime-Alphonse; *Deux cents etudes nouvelles,* I and II. Easier orchestral passages and solos. Basic text-references, Farkas, *the art of French Horn playing;* Gregory, *The Horn.*

SOPHOMORE—Transposition; stopping; trilling; endurance; extension of range and volume. Maxime-Alphonse, III; Kopprasch, Sixty Selected Stulies, I; Classical and Romatic orchestral Passages; Mozart, Concertos I and III; Beehoven, Sonatas; F. Strauss, Concerto.

JUNIOR—Problems of interpretation and performance practice. Maxime-Alphonse, IV (and V); Kopprasch, II; selected exercises from other studies. Less difficult passages from the Baroque, Strauss and the twentieth century. Mozart, Concertos II and IV; Saint-Saens, Morceau de Concert; Chabrier, Larghetto; R. Strauss, Concerto I; Hindemith, Sonata.

SENIOR—Advanced technical problems. Maxime-Alphonse V (and VI); Schuler, Etudes; selected exercises from other studies. Difficult orchestral passages. Haydn, Concertos; Mozart, Quintet; Schumann, Adagio and Allegro; Brahms, Trio; R. Strauss, II; Britten, Serenade; Porter, Sonata; Hindemith, Concerto; Heiden, Sonata.

CLASSIC GUITAR

Entrance Requirements

The playing position of the guitar should be in conformity with proper and accepted form. Both hands should be held in the correct playing position and the student should be familiar with the use of rest and free strokes. The student should be able to play major and minor scales in first position with the use of the rest stroke and have acquired sufficient technique to be able to play through the first seventy (70) pages of Shearer's Classic Technique Vol. I.

FRESHMAN—Aaron Shearer, Classic Guitar Technique, Volume I; M. Carcassi, Method (Carl Fischer Edition); F. Sor, Etudes I-V; A. Segovia, Scales; Shearer, Scales.

SOPHOMORE—M. Carcassi, Method (Carl Fischer Edition); Julio Sargreras Method, Vol. II; Pascual Roch, Vol. I; Schearer and Segovia, Scale Studies; F. Sor, Etudes VI-X; Selections from the works of Chilesotti, Bach, Tarrega, etc. Duets and Ensemble playing.

JUNIOR—Julio Sagreras, Cols. III and IV; Pascual Roch, Method Vol. I and II; F. Sor, Etudes XI-XVI; Repertoire from the works of Bach, Carulli, Tarrega, Albeniz, Villa-lobos, Ponce, etc. Duets and ensemble playing.

SENIOR—Pascual Roch, Vols. II and III; Julio Sagreras, Vols. V and VI; Aaron Shearer, Scales in all positions; works of Castlenuovo-Tedesco; Bach, Turina, Tansman, Villa-lobos, Ponce, etc. Duets and ensemble playing.

OTHER ORCHESTRAL INSTRUMENTS

Entrance Requirements

The entrance requirements for students of viola, brass, harp,

woodwind and brass instruments stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

END OF SOPHOMORE YEAR—At the end of the second year the student should have acquired sufficient orchestra routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty. He should have sufficient pianistic ability to be able to play simple accompaniments.

END OF THE SENIOR YEAR—The candidate for graduation should demonstrate a well-grounded technique and an able control of his instrument. He should be able to appear successfully as soloist in a concerto or concert piece for his instrument. He should have acquired thorough orchestral routine sufficient to enable him to hold a desk position in a professional orchestra. He should also be able to read simple piano music at sight. The student should have completed during this course, four years of orchestral training and a mimimum of two year's training in the performance of chamber music.

ORGAN

Mu 131-2 FRESHMAN—ORGAN—Clarence Dickenson, Techniques in Organ Playing; Bach, Thirty Chorale Preludes from the Orgelbuechlein (Vol. V, Peters); Bach, Pastorale in F Major, 4 movements (Vol. 1, Peters); Bach, Fugue in B Minor, (Vol. IV, Peters). *3 hours per semester*

Mu 231-2 SOPHOMORE—ORGAN—Bach, Fifteen Chorale Preludes from the Orgelbuechlein (Vol. V, Peters); Bach, Canzona in D Minor (Vol. IV, Peters); Bach, Six Schuebler Chorales (Vols. VI and VII, Peters); Bach, Fantasie in G Major (Vol. IV, Peters); Bach, Toccata and Fugue in D Minor (Vol. IV, Peters). *3 hours per semester*

Mu 331-2 JUNIOR—ORGAN—Bach, Nun danket alle Gott (Vol. VII, No. 43, Peters); Bach, Nun komm, der Heiden Heiland, (Vol. VII, No. 45, Peters); Bach, Nun komm, der Heiden Holland, (Vol. VII, No. 46, Peters); Bach, Allein Gott in der Hoh sei Ehr! Trio A Major (Vol. VI. No. 7, Peters); Bach, Schmueckbe dich, O liebe Seele (Vol. VII, No. 9, Peters); Bach, Fantasie in C Minor (Vol. IV, Peters); Bach, Prelude and Fugue in D Major (Vol. IV, Peters); Bach, Prelude and Fugue in G Minor (Vol. III, Peters); Bach, Fantasie and Fugue in C Minor (Vol. III, Peters); Bach, Trio Sonata in E Minor (Vol. I, No. 3, Peters); Bach, Buxtehude—Prelude and Fugue in G Minor. *3 hours per semester*

Junior Recital

Mu 431-2 SENIOR—ORGAN—Bach, Prelude and Fugue in B Minor (Vol. II, No. 10, Peters); Bach, Prelude and Fugue in G Major (Vol. II, No. 3,

Peters); Bach, Prelude and Fugue in C Major (Vol. II, No. 7, Peters); Bach, Prelude and Fugue in A Minor; Bach, Trio Sonata in E Flat Major (Vol. 1, No. 1, Peters); Hindemith, Sonatas 1, 2 and 3; Works from the early French school or organ playing by Couperin, de Grigny, Dumage and Marchand, etc.; Boehm, Prelude and Fugue in C Major; Luebeck, Prelude and Fugue in E Flat Major. *3 hours per semester*

Senior Recital

Department of Music Therapy

CHARLES E. BRASWELL, *Chairman*

There is a growing recognition of music as a medium for rehabilitation of the mentally ill and the physically handicapped. This awareness has stimulated the development of music therapy as a profession.

Music therapists work with adult psychiatric patients, geriatrics, retarded and emotionally disturbed children, physical disabilities, and in special classrooms in the public schools. The music therapist is a trained psychiatric worker qualified to aid in diagnosis, treatment, and rehabilitation.

Loyola University offers both undergraduate and graduate education leading to the degrees, Bachelor of Music in Music Therapy and Master of Music in Music Therapy. The Loyola program meets the requirements specified by the National Association for Music Therapy and the National Association, Schools of Music.

A limited number of scholarships is available to qualified students. For information, contact the Chairman of the Music Therapy Department.

DESCRIPTION OF COURSES

Mu 114 INTRODUCTION TO MUSIC THERAPY—A survey of music therapy, its history, basic concepts, and areas of clinical practice. A general information course, open to all students regardless of degree program. *1 semester hour*

Mu 214 PRE-CLINICAL EXPERIENCE—Students are expected to work as volunteers in a psychiatric or rehabilitation institution for a period of two hours per week for one semester. *1 semester hour*

Mu 314 PRE-CLINICAL EXPERIENCE—Same as the above. *1 semester hour*

PSYCHOLOGICAL EVALUATION—Loyola students are required to complete a psychological examination during the sophomore year. Results are sent to the Chairman of the Department. Transfer students should complete this examination before coming to Loyola.

Mu 433 HOSPITAL TECHNIQUES IN MUSIC THERAPY—Procedures involved in developing and maintaining a goal-directed music therapy program in State, V.A., and private hospitals; programming for specific types of patients; techniques in dance therapy; rhythm band; group sing. *2 semester hours*

Mu 454 PSYCHOLOGY OF MUSIC I—Acoustics of music; sound waves and their characteristics; vibratory sources of sounds; anatomy of the hearing process; theories of hearing; neural auditory connections to the cortex; the psychology of tone; nature of the aesthetic experience; tests of musicality and talent. *3 semester hours*

Mu 463 INFLUENCE OF MUSIC ON BEHAVIOR I—Historical orientation, the medical use of music; the pre-Socratics; Plato and Aristotle; Aristoxenus; the transmission of Greek knowledge to the Middle Ages; the beginnings of activity or adjunctive therapy, Pinel, Tuke, Simmel, Aichorn. *3 semester hours*

Mu 444 HOSPITAL ORIENTATION—Review of psychiatric terminology; professional ethics; hospital organization, State, V.A. and private; management of neurotic and psychotic behavior. *2 semester hours*

Mu 483 CLINICAL TRAINING—Six months experience in an approved psychiatric hospital under the direction of a registered music therapist is required. If the student wishes to work in a setting other than the psychiatric hospital, an additional two months training is required in the speciality of his choice.

Department of Music Education

JOE B. BUTTRAM, PH.D., *Chairman*

GENERAL INFORMATION

The Bachelor of Music Education degree is designed to prepare candidates to hold teaching positions in elementary and secondary schools. The degree is offered with three areas of emphasis. Students may elect to major in voice, piano or instrumental music. With the completion of the specified curriculum and all requirements of the Louisiana State Board of Education, the student may be certified to teach in one or more of these areas.

PREREQUISITES

As an entering freshman, the candidate for the Bachelor of Music Education is required to meet minimum performance

standards in the medium of his choice. If these standards have not been attained, the student will be advised to elect minor instrument study for the initial year or until the required standards are achieved. At this time the student may begin major instrument study.

SCHOLARSHIP AID

A limited number of scholarships is available to qualified students.

DESCRIPTION OF COURSES

The College of Music recommends that all music majors attend the Music Workshop as well as student and faculty recitals.

Mu 107-8; Mu 207-8, Mu 307-8; Mu 407-8 MUSIC WORKSHOP—A four year course consisting primarily of lectures, demonstrations, and performances by guest specialists in diverse fields of music; lectures and recitals by faculty members and students. *1 hour per year*

Mu 257 INSTRUMENT REPAIR—Demonstration and laboratory experience preparing the student to take care of instrument repair problems encountered in a school band. Practical care and repair of woodwinds, brasses and percussion. *1 hour per semester*

Mu 267-8 WOODWIND CLASS—Fundamentals of embouchure formation, fingering, breathing; principles of pedagogy relating to all woodwind instruments; use and relationship for band and orchestra;; methods and materials for elementary, junior, and senior high schools. *2 hours per semester*

Mu 317-8 ESSENTIALS OF CONDUCTING—Vocal or Instrumental Conducting—Applied conducting and management. Basic conducting techniques; use of the baton; organization of the junior high school chorus; professional ethics; techniques for rehearsal and performance. *1 hour per semester*

Mu 417-8 INSTRUMENTAL OR CHORAL CONDUCTING—Basic conducting techniques; use of the baton; applied conducting and management; band literature; techniques for rehearsal and performance. *1 hour per semester*

Mu 439 ELEMENTARY VOCAL METHODS—Rote singing and care of the child's voice; problems in tone and rhythm; games suitable for kindergarten, first and second grades; observation; sixth, seventh and eighth grades. *1 hour per semester*

Mu 440 HIGH SCHOOL VOCAL METHODS—The teaching of vocal music in the high school; materials for the chorus and glee club; musical entertainment; the conducting of vocal organizations. *1 hour per semester*

Mu 258 MUSIC ESSENTIALS AND METHODS FOR ELEMENTARY TEACHERS—A course for the elementary teacher in the fundamentals of music; elementary piano accompaniments; rhythm band activities; sociological and psychological uses of music. *3 hours per semester*

Ed 351 INSTRUMENTAL METHODS AND MATERIALS—The management and administration of instrumental organizations; the techniques of teaching homogeneous and heterogeneous classes; the use of recently published methods; problems of organizing, scheduling, drilling, uniforming and equipping bands and orchestras.

2 hours per semester

Mu 369-70 SCORING FOR BAND—A study of the instruments of the band, their range and tone qualities; practical study of the art of scoring for full concert and marching band. *1 hour per semester*

Mu 169-70 STAGE BAND LAB—Study and performance of modern Jazz for large band as well as for small ensemble. Opportunity for maximum development of students preparing for careers in jazz.

Theory

Mu 001-2 THEORY—This course is designed for students without previous background who do not qualify for Mu 111. Qualification is determined by the theory placement test. Material covered will be musical nototion, key signatures, scales, intervals, rhythms, structure of triads, sight-singing and ear training. *non-credit*

Mu 111-2 THEORY—Presentation of pitch and rhythmic notation; major and minor tonalities; intervals; all leading to vocal sight-singing. Triads of all types; non-harmonic tones; dominant seventh chord. Students are expected to acquire fluency in four primary categories, viz., a) sight-singing b) aural perception c) analysis at the keyboard d) use of devices in written harmonization of melodies. Prerequisites Mu 001-2 of Theory Placement Test.

3 hours per semester

Mu 211-2 THEORY—Continuation of Mu 111-2. Unusual doublings and part-writing techniques. Further study of non-harmonic tones; diatonic seventh chords; altered tones and chords studied as they are used in Bach chorales. Students are required to achieve proficiency in three categories, viz., a) sight-siging b) analysis at the keyboard c) use of devices in written harmonization of melodies. Prerequisite Mu 111-2. *3 hours per semester*

Mu 311-12 FORM AND ANALYSIS—The study of the structural melodic elements of musical forms, beginning with phrase construction and progressing through all homophonic and contrapuntal forms. Formal and Functional harmonic analysis beginning with renaissance counterpoint and progressing into the 20th century. Prerequisite: Mu 371-2.

3 hours per semester

Mu 371-2 COUNTERPOINT—A study of the technical devices of the contrapuntal practices of the late Baroque era. Analysis and writing of exercises in that style. The composition of an invention is required. Prerequisite Mu 212, *2 hours per semester*

Mu 471-2 CONTEMPORARY PRACTICES—An examination of the compositional and scoring techniques of various 20th century composers with the aim of reconciliation of the new in music with the traditional. Prerequisite; Mu 371-2, *2 hours per semester*

Mu 259-60; 359-60; 459-60 SCORE ANALYSIS—A seminar course using a specific composition (designated by the instructor) as a point of departure and examining various facets of music. This course is open to any student above the level of first year theory courses. *1 hour per semester*

Mu 297-8 ESSENTIALS OF COMPOSITION—A preliminary course in which the structure of melody, behavior of harmonic sonorities, and composition devices are studied in detail. *1 hour per semester*

Mu 397-8 COMPOSITION—A study involving composition in the media, forms, and using the harmonic-melodic materials specified by the instructor. The completion of at least one work per semester is required. Prerequisite; Mu 297-8, *4 hours per semester*

Mu 497-8 COMPOSITION—Free composition. Composition of at least three works is required, one of which must be a work for band, chorus, orchestra, or a major work for an ensemble approved by the instructor. Prerequisite; Mu 397-8. *4 hours per semester*

Mu 383-4 ORCHESTRATION—Score reading; study of instrumentation; ranges, timbres, and capabilities of instruments, scoring for string, reed, and brass groups; scoring for full orchestra; transcribing music for orchestra; composing for orchestra. *2 hours per semester*

Music History and Literature

Mu 167-8 MUSIC APPRECIATION—A course designed for beginning students or non-music majors stressing basics of musical art; listening techniques: melody, harmony, rhythm, textures; form types: imitative, variation, improvisatory, sectional; timbre. Standard repertoire in all media will be emphasized. *2 hours per semester*

Mu 237 MUSIC HISTORY—Music of the Greek civilization; music of the early Christian era; the beginnings of polyphony; the development of notation; early instrumental music; sacred and secular music of the Renaissance. Prerequisite: Mu 167-8. *2 semester hours*

Mu 238 MUSIC HISTORY—A combined lecture and listening course comprehensively examining music in all media in the Baroque era. Prerequisite: Mu 237 or approval of the instructor. *2 semester hours*

Mu 337 MUSIC HISTORY—The Classic and Romantic eras; considering the development of style, form, and technique as well as the practice of performance. Prerequisite: Mu 238 or approval of the instructor. *2 semester hours*

Mu 338 MUSIC HISTORY—A history and literature course in the music of the 20th century; transition from the late Romantic era to the present day through a detailed study of various representative works. Prerequisite; Mu 337 or approval of the instructor. *2 semester hours*

Mu 437 INTRODUCTION TO OPERA—A lecture period familiarizing the student with the background, text, and music of the standard operatic repertoire. This will be complimented by two hours of laboratory, consisting of attendance at the Opera Workshop classes where dramatic technique and the production phase of musical theater will be demonstrated. *2 semester hours*

Ensembles

Mu 131-2; Mu231-2; Mu331-2; Mu431-2 MADRIGAL SINGERS—A vocal ensemble stressing music from the 14th through the 18th Century. Emphasis on performance of chansons and madrigals of the early Renaissance.
1 hour per semester

Mu 135-136; Mu 235-236; Mu 335-336; Mu 435-436 OPERA WORKSHOP—Designed to instruct singers in general stage deportment and to familiarize the student with standard operatic literature. Roles are assigned in scenes from various operas to be memorized. Upon completion of the course, the student is expected to perform before a live audience. The stress is upon opera that is good theatre; every opportunity is given for freedom of expression. The workshop meets four hours a week. (Required for all voice students). *1 hour per semester*

Mu 155-156; Mu 255-256; Mu 355-356; Mu 455-456 WOODWIND ENSEMBLE—Study and performance of chamber music for all combinations of woodwind instruments, such as woodwind quintet, quartets and trios; quartets of flutes, clarinets and saxophones; other groups of woodwinds with strings. (Membership by audition). *1 hour per semester*

Mu 165-166; Mu 265-266; Mu 365-366; Mu 465-466 BRASS ENSEMBLE—Practical experience in ensemble playing for such groups as trios, quartets and quintets of various instrumentation. (Membership by audition).
1 hour per semester

Mu 169-70; Mu 269-70; Mu 369-70; Mu 469-70 STAGE BAND—An ensemble for the study of literature and rehearsal techniques for the Stage Band; performance and scoring. Students accepted by audition *1 hour per semester*

Mu 175-6; Mu 265-6; Mu 375-6; Mu 475-6 LOYOLA UNIVERSITY CHORUS Open to all university students. The performance of a standard repertoire from all major works of choral literature. *1 hour per semester*

Mu 195-196; Mu 295-296; Mu 395-396; Mu 495-496 UNIVERSITY BAND—Rehearsals and public concerts in the University Band. Membership by audition. Attendance at all rehearsals and public concerts obligatory.
1 hour per semester

Mu 345-6 CHAMBER MUSIC—A study of music for small groups of instruments from the sixteenth century to the present day. The course includes analysis of the music and a study of the instruments for which it is scored.
1 hour per semester

Mu 445-6 CHAMBER MUSIC—Similar to Chamber Music 345-6, but broader in scope and more detailed in treatment. *1 hour per semester*

Mu 120 BALLET—A course designed for beginners. Basic steps. Combination steps in 4/4 and 3/4 tempo. Introductory steps of elevation. Barre Floor exercises (French and English translation). Notebook required.
1 hour per semester

Mu 130 BALLET—Continuation of 120. Allegro, Adagio, Port de Bras Posture, Pirouette, Elevation. Study of Ballet from Renaissance to the modern Russian School. Terms in French and English. Notebook required.
1 hour per semester

Required Academic Courses

In order to meet the requirements of the National Association of Schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Bulletin of College of Arts and Sciences.

Graduation

To receive a degree in the Loyola University College of Music, a student is required:

1. To have established residence of at least one academic year in which not less than thirty-two semester hours of credit have been earned at Loyola in the theory of music and in applied music and in other subjects required for graduation at Loyola University.

2. To have completed with satisfaction the curriculum appropriate to the degree as outlined in the detailed programs of studies. This curriculum is normally achieved at the rate of thirty-two or more semester hours a year.

3. To have presented at the beginning of the scholastic year in which the candidate expects to complete his work for the degree a formal written application to the Registrar for this degree.

4. To have demonstrated in public recital his ability to sing or to perform in a satisfactory manner upon his major or principal instrument.

5. To have satisfactorily passed an oral and written comprehensive examination.

6. To have paid his graduation fee and have discharged all other financial indebtedness to Loyola University at least one month before the date of graduation.

All candidates must be present at the Commencement Exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia*.

Graduate Department

JOE B. BUTTRAM, PH.D., *Chairman*

PURPOSE

The Graduate Division of the College of Music offers two degrees, the Master of Music Education and the Master of Music in Music Therapy. The Master of Music Education degree is designed for members of the teaching profession. The intent of the degree is the development of professional leadership capabilities with emphasis on scholarly research. The Music Therapy Department offers a program of graduate study designed to provide serious students with opportunities to achieve advanced professional, behavioral and musical knowledge. In addition, techniques of scholarly writing and research are emphasized.

ADMISSION

In order to pursue the Master of Music Education degree, the applicant must hold a Bachelor of Music Education degree, or its equivalent, from a recognized institution. Those applicants holding a Bachelor's degree but not meeting the educational requirements for state certification in music may also pursue the degree, but must fulfill all deficiencies for certification before being formally admitted to candidacy. Applicants for the Master of Music Therapy degree are required to have a Bachelor of Music Therapy degree from an institution approved by the National Association for Music Therapy. In lieu of this, students having music degrees with majors other than music therapy may be accepted on a provisional basis providing all undergraduate requirements for the music therapy degree are fulfilled.

Certain candidates not meeting the above requirements may be allowed to take specific courses for graduate credit. These candidates may be admitted as "out-of-course" students at the discretion of the Chairman of the Graduate Department, College of Music. Among these may be candidates already possessing a Master's degree who wish to secure additional graduate hours.

Undergraduate students of Loyola University who lack no more than six semester hours of credit for a Bachelor's degree and who have attained a "B" average or better in upper division work

may be allowed to register for a maximum of six semester hours of graduate work. These students must follow regular admission procedure and the total program of graduate and undergraduate work at that time may not exceed twelve semester hours.

To be considered for admission to the Graduate Division, the following must be accomplished:

1. The applicant must make formal application to the Graduate School one month before the beginning of the session when the student plans to begin graduate work. Application forms may be obtained from the Graduate School, Loyola University, New Orleans, Louisiana 70118.
2. The applicant must write to the Registrar of each college previously attended and request an official transcript *in duplicate* of all undergraduate and graduate work. These transcripts must be sent by the college to the Graduate School.
3. The applicant is required to complete the Miller Analogies Test. Results of this test are to be sent to the Chairman of the Graduate Department, College of Music.
4. The applicant for the Master of Music Therapy degree must take a battery of standard psychological tests. It is recommended that a professional testing agency be employed for this purpose. Results of these tests are to be sent *directly to the Chairman of the Music Therapy Department.*
5. A personal interview with the Chairman of the Graduate Division, College of Music or the Chairman of the Music Therapy Department is usually required.

On the basis of the above information, the applicant may be admitted to the Graduate Division. All students are accepted initially on a provisional basis. After successful completion of twelve hours of graduate work (i.e., with a "B" average) and fulfillment of all prerequisites, the applicant may be formally admitted to candidacy. This decision will require the consent of the Graduate Committee of the College of Music.

RESIDENCE

Both graduate degrees offered by the College of Music require a minimum of 32 semester hours of graduate work including thesis. This work must include *one semester,* or its equivalent in summer terms, as a full-time student. Ordinarily, two summer terms will be interpreted as meeting this minimum requirement. A student may enroll for a maximum of twelve semester hours during the regular term and a maximum of nine semester hours during the summer session. A full-time teacher who wishes to take courses during the regular term may enroll for a maximum of six hours per semester. Students may transfer *a maximum of six hours* of graduate credit from another college which may apply toward the Master's degree. Acceptance of such credit will be at the discretion of the Graduate Committee of the College of Music.

LIMIT OF TIME

Work completed more than six years before the date on which the Master's degree is to be conferred will not be accepted in fulfillment of requirements for the degree.

FEES

The tuition fee for full-time students (9-12 hours) is $450.00. The fee for part time courses (including summer) is $50.00 per semester hour, except for accredited teachers and members of a religious community.

For accredited teachers the tuition fee is $40.00 per semester hour. The teacher's certificate accompanied by a statement of present employment should be presented to the Registrar for inspection at the time of registration. The tuition fee for members of a religious community is $30.00 per semester hour.

A registration fee of $5.00 and a library fee of $5.00 are charged each semester. A non-refundable application fee of $10.00 payable to Loyola University must accompany an application for admission to the program.

DEGREE PROGRAMS

Master of Music Education

The Master of Music Education consists of a minimum of 32 semester hours chosen from the following:

MUSIC EDUCATION	16 Hours
Required Courses:	
Mu590—Seminar in Research Methods	1
Mu591—Thesis	3–4
Mu551—Organization of School Music	3
Courses may be elected from the following to complete the required 16 hours:	
*Mu454—Psychology of Music I	3
Mu554—Psychology of Music II	2
Mu463—Influence of Music on Behavior I	3
Mu572—Research in Music Education	2–5
Mu521—Special Problems	1–2

GENERAL MUSIC	10 Hours
Required Coures:	
Mu527—Applied Music	1 hour and/or a qualifying examination
Mu537—Orchestral Literature	3
Courses may be elected from the following to complete the required 10 hours:	
Mu511—Pedagogy of Theory	3
Mu567—Composition	3
Mu585—Advanced Scoring	3

EDUCATION	6 Hours
Required Coures:	
**Ed490—Methodology of Education Research	3
Courses may be elected from the following to complete the required 6 hours:	
Ed401—Philosophy of Education	3
Ed443—Advanced Educational Psychology	3
Ed491—Statistics in Education	3

*Students may take a minimum of six hours of 400 level (undergraduate) courses which may apply to the graduate degree.
**Graduate Courses in the School of Education are numbered from 400 to 499.

Master of Music in Music Therapy

The Master of Music in Music Therapy consists of a minimum of 32 semester hours chosen from the following:

Required Courses:

*Psy403—Experimental Design	3
Mu 554—Psychology of Music II	2
Mu 563—Influence of Music II	2
Mu 573—Research in Music Therapy	3
Mu 591—Thesis	4 to 6

Electives I

**Mu 418—Advanced Choral Conducting	2
Mu 511—Pedagogy of Theory	3
Mu 537—Orchestral Literature	3
Mu 567—Advanced Composition	3
Mu 585—Advanced Orchestration	3

*Graduate Courses in the College of Education and in the Psychology Department are numbered from 400 to 499.

**A minimum of six hours of 400 level (undergraduate) courses from the College of Music may be elected to apply to the graduate degree.

Electives II

Psy_____	Group Dynamics and Theory	3
Psy_____	Psychopathology	3
Psy_____	Personality Theory	3
Ed431	Mental Hygiene and Psychology of Personality Adjustment	3
Ed452	Advanced Child Psychology	3
Ed453	Advanced Adolescent Psychology	3
Sd470	Principles of Guidance	3

In addition to the required or core courses, a minimum of five hours must be selected from subjects similar to those listed in *Electives I*, and a minimum of nine hours selected from subjects similar to those listed in *Electives II*.

Description of Courses

Mu 454 PSYCHOLOGY OF MUSIC I—Acoustics of music; sound waves and their characteristics; vibratory sources of sounds; anatomy of hearing; neural auditory connections to the cortex; the psychology of tone; nature of the aesthetic experience; tests of musicality and talent.
3 semester hours

Mu 463 INFLUENCE OF MUSIC ON BEHAVIOR I—Historical orientation, the medical use of music: the pre-Socratics; Plato and Aristotle; Aristoxenus; the transmission of Greek knowledge to the Middle Ages; the beginnings of activity or adjuctive therapy, Pinel, Tuke, Simmel, Aichorn.
3 semester hours

Mu 511 PEDAGOGY OF THEORY—Presentation of the various approaches to the teaching of theory with special emphasis on the primary and secondary levels. Auditing of undergraduate theory classes is required.
3 semester hours

Mu 514 RESEARCH IN MUSIC THERAPY—Original investigations in the field of Music Therapy. Seminar. *3 semester hours*

Mu 521 SPECIAL PROBLEMS IN MUSIC EDUCATION—Individual study in an area of interest and significance under the supervision of a faculty member. *1 to 2 semester hours*

Mu 527 APPLIED MUSIC—Private study. The student must display a minimum level of performing ability on his designated major instrument (including voice). *1 semester hour and/or a qualifying examination*

Mu 537 ORCHESTRAL LITERATURE—Survey of orchestral literature from the Baroque to the present including stylistic analysis of selected works. *3 semester hours*

Mu 551 ORGANIZATION OF SCHOOL MUSIC—A study of music education, its historical development, its position in the context of educational philosophy and psychology, recent trends and the place of music in the school curriculum; criteria for the evaluation of activities, courses, materials and methods in a well-balanced program of music. *3 semester hours*

Mu 554 PSYCHOLOGY OF MUSIC II—Techniques and instrumentation for research in the psychology of music. Lecture and laboratory. *2 semester hours*

Mu 563 INFLUENCE OF MUSIC ON BEHAVIOR II—Man and music; Processes in Music Therapy; The Community Concept in Music Therapy. *3 semester hours*

Mu 567 COMPOSITION—Admittance by consent of instructor only. *1 to 3 semester hours*

Mu 572 RESEARCH IN MUSIC EDUCATION—Original investigations in the field of music education. *2-5 semester hours*

Mu 585 ADVANCED SCORING—The study of scoring for various media such as concert band, marching band, chorus, string orchestra and full orchestra; course structured to individual student's need and interest. *3 semester hours*

Mu 590 SEMINAR IN RESEARCH—Required of all Master's candidates, enrollment must be concurrent with the student's first semester in the graduate program; techniques in research and writing crucial to the completion of the thesis. *1 semester hour*

Mu 591 THESIS. *3 to 6 semester hours*

Loyola Concerts

STUDENT

October 3—

ALFRED LEMMON, JAMES MEEHAN, EDWARD DONNELLY, CHARMAINE MORALES, BARBARA LAWRENCE, Organists
MADRIGAL SINGERS, ELISE CAMBON, Director

October 17—

EUGENE FLUSCHE, Clarinetist, ROBERT ROUX, Pianist Sonata Recital

October 31—

ALFRED LEMMON, JAMES MEEHAN, EDWARD DONNELLY, CHARMAINE MORALES, BARBARA LAWRENCE, Organists
MADRIGAL SINGERS, ELISE CAMBON, Director

November 7—

MELANIE OUSTALET, Mezzo-Soprano, VICKI FISK, Soprano
EDWARD SCHLOTTER, Accompanist, Recital of Oratorio Arias

November 14—

SARAH VIRGINIA GLORIOSO, Pianist—Senior Recital
LA JUAN EDLUND and EDWARD McINNIS, French Horns
ROBERT ROUX, Accompanist

November 28—

BRASS CLASS (Beginners)

November 21—

LOYOLA BRASS ENSEMBLE, GEORGE JANSEN, Director
LOYOLA WOODWIND QUINTET, LARRY COMBS, Director

December 1—

CONSTANCE ADORNO, Soprano—Senior Recital

December 5—

SHARON PELISSIER, Mezzo-Soprano—Junior Recital
ELIZABETH SCHWARZ, Accompanist

December 12—

CHERYL ARCENEAUX and RICHARD GREENE, Guitarists
LOYOLA CHORUS, ELISE CAMBON, Director—Christmas Carols

January 18, 19, 20—

OPERA WORKSHOP, ARTHUR COSENZA, Director
EUGIE PASSERA and FLORENCE PRESTI, Accompanists
Scenes from Marriage of Figaro, Carmen and Madame Butterfly.
R.S.V.P. by Offenbach

January 28—
CHARMAINE MORALES, ALFRED LEMMON, EDWARD DONNELLY and JAMES MEEHAN, Organists

January 30—
LINDA BARBALICH, Pianist—Junior Recital

February 2—
CARMEN BETANCOURT, Guitarist—Senior Recital

February 20—
LINDA GOLDBERG, Clarinetist—Junior Recital
ROBERT ROUX, Accompanist
TRIO, LINDA GOLDBERG and GAYLE BREAUX, Clarinetists
EDWARD McINNIS, French Horn

February 27—
RAPHAEL FRANSEN and JOHN VIDACOVICH, Percussionists

March 15—
JUDY BARON and MARIE ARMBRUSTER, Pianists—Senior Recital

March 29—
HENRY R. MACKIE, Guitarist—Senior Recital

April 5—
NANCY CLEGERN, Pianist—Senior Recital

April 26—
ALEXANDER TILIAKOS, Oboist—Senior Recital

April 28—
CHORUS and MADRIGAL SINGERS, ELISE CAMBON, Director, Delgado Museum of Art.

May 23, 24, 25—
OPERA WORKSHOP, ARTHUR COSENZA, Director
EUGIE PASSERA and FLORENCE PRESTI, Accompanists

GUEST ARTISTS

October 24—
MUSICA da CAMARA—CARTER CRAWFORD, Violin and Recorder; BARBARA HENRY, Recorder and Krumhorn; MILTON SCHEUERMANN, Recorder and Harpsichord; AUDREY YATES, Voice and Recorder.
14th and 16th Century Music

November 21—
THE SINGING MOTHERS—RENE BURTON, Chorister;
LOLA WILLIAMS, Accompanist

March 19—
JAMES DICK, Concert Pianist; Lecture

April 22—
SKITCH HENDERSON, Composer, Conductor, Pianist and Recording Artist.

Faculty Publications

JAMES W. BASTIEN

Elementary Piano Pedagogy Materials.

Playtime at the Piano, Books 1 and 2.

Piano Literature for the Intermediate Grades.

GWM Music Company, Publishers, Chicago, Ill.

Recording: Smisor-Bastien Duo Piano Recital Concert 12", 33 1/3 Stereo L.P., GWM Records, Chicago, Ill.

CHARLES E. BRASWELL

E. T. Gaston, Charles Braswell, *et al.*, (eds.) *Music in Therapy.* New York, Macmilliam, 1968.

"Introduction" Part VII, "Music Therapy in the Community." *ibid.*

"Social Facility and Mental Illness," *ibid.*

Reviews: Smalley, Ruth Elizabeth, *Theory for Social Work Practice.* Columbia University Press, New York; Anderson, Warren D., *Ethos and Education in Greek Music,* Harvard University Press, Cambridge, Mass.; Hartogs, Renatus, with Hans Fantel, *Four-Letter Word Games. The Psychology of Obscenity,* Delacore Press, New York, 1967.

Reviews in, *Journal of Music Therapy,* 1967 Issues.

"Changing Concepts in Treatment," *Journal of Music* Therapy. 4-2 (1967) 63-66.

JOE B. BUTTRAM

Ego-Oriented Casework, Problems and Perspectives, Howard J. Parad and Roger R. Miller, editors, Family Service Association of America, New York, 1963, review in *Journal of Music Therapy,* 1967 issue.

T-Group Theory and Laboratory Method, L. P. Bradford, J. R. Gibb, and K. D. Benne, editors, John Wiley and Sons, Inc., New York, 1964, review in *Journal of Music Therapy,* 1967 Issue.

History of Psychology, An Overview, Henryk Misiak and Virginia Staudt Sexton, Grune and Stratton, New York 1966, review in *Journal of Music Therapy,* 1967 issue.

Foundations of Behavioral Research, Fred N. Kerlinger, Holt, Rinehart and Winston, Inc., New York, 1964, review in *Journal of Music Therapy,* 1967 issue.

Faculty Lectures, Workshops and Activities

JAMES W. BASTIEN

Workshop and Lecture—Demonstration tour presenting new materials. Cities visited; Baltimore, Philadelphia, New York, Boston, Chicago, Minneapolis, Kansas City, Wichita, Tulsa, University of North Carolina at Greensboro and New Orleans.

Adjudication for Mississippi Music Teachers Association, Hattiesburg, Mississippi.

Adjudication for New Orleans Music Teachers National Association. Lecture, South Central Regional Convention, New Orleans Music Teachers Association. "Class Technique" (relating early level technical training to theory).

Recital with Frederick Balaz, violinist. Carey College, Hattiesburg, Miss.

CHARLES E. BRASWELL

Music Therapy Workshop, Central Louisiana State Hospital, Pineville, Louisiana. "Graduate Education in Music Therapy."

New Orleans Music Teachers Association, "Psychiatric Music Therapy." Danna Center, Loyola University.

Series of Nine Community Lectures, Sponsored by the Music Therapy Fund, Louisiana Association for Mental Health and the Louisiana Federation of Music Clubs. This series established through a grant from the Music Therapy Fund, Edward G. Schlieder Foundation and the Libby-Dufour Foundation.

National Association for Music Therapy, National Convention, Atlanta, Georgia, November 23-25, 1967. "Music Therapy and Community Psychiatry." Music Teachers National Association, Southern Regional Convention, "Psychiatric Music Therapy."

Delgado College, New Orleans, Series of fifteen lectures and Xavier University, New Orleans, series of fifteen lectures: "Psychiatric Music Therapy."

National Institute of Mental Health Lectures, "Music Therapy and Community Mental Health." Kansas University, Lawrence, Kansas.

Adjudication: Piano Festival, Nicholls State College, Thibodaux, La.

JOE B. BUTTRAM

Music Therapy Workshop, Central Louisiana State Hospital, Pineville, Louisiana. "Social Facility, An Experimental Approach to Music Therapy."

Music Therapy and Vocational Rehabilitation, An Experimental Approach." New Orleans Music Teachers Association.

National Association for Music Therapy, National Convention, Atlanta, Georgia, November 23-25, 1967.

Adjudication: Solo and Ensemble Festival, Nichols State College, Thibodaux, Louisiana.

Solo and Ensemble Festival, L.M.E.A. District VI, New Orleans, La. Clinician: Loyola Band Clinic.

MICHAEL J. CARUBBA

President, New Orleans Music Teachers Association, 1967.

Evaluation, Spring Hill College Upward Bound Project, Spring Hill, Alabama, July 1967.

Committee on Wages, American Federation of Musicians, Local 174, New Orleans, Louisiana.

National Association of Schools of Music Convention, Chicago, Illinois, November 24-26, 1968.

Local Chairman for Music Teachers National Association Convention, February 11-14, New Orleans, Louisiana.

Educational Projects, Incorporated Meetings, Chicago, Illinois, November 12, 13, 1968.

Educational Projects, Incorporated Meeting, Little Rock, Arkansas, May 3, 4, 1968.

Adjudicator for Louisiana District III, L.M.E.A. Solo and Ensemble Festival, March, 1968, University of Southwestern Louisiana, Lafayette, Louisiana.

Adjudicator for L.M.E.A., District VII Band Festival, Nicholls State College, Thibodaux, Louisiana, April 2, 3, 4, 1968.

Chairman for Cultural Attractions Fund of Greater New Orleans for Loyola University.

Board of Directors—Jazzfest 1968—New Orleans, Louisiana.

President's Council on Physical Fitness, Loyola Field House, April, 1968.

Adjudicator "Miss Dance of Louisiana Pageant", April 6, 1968, New Orleans, Louisiana.

Teachers' Music Symposium with Louisiana Council for Music and Performing Arts, Inc., featuring Mr. Howard Mitchell, Conductor of the Washington National Symphony Orchestra, New Orleans, Louisiana, May 10, 1968.

Resident Fellow for the Fort Valley State College, Upward Bound Program, Fort Valley, Georgia, June 28, 29, 30, 1968.

ARTHUR COSENZA

Director, Les Pecheurs de Perles, Aida, Faust, Madama Butterfly, Macbeth, Lucia de Lamermoor, II Trovatore, I Pagliacci, New Orleans, Opera House Association.

La Traviata, Houston Grand Opera Company, Houston, Texas. Cavalleria Rusticana, I Pagliacci, Shreveport Civic Opera, Shreveport, Louisiana.

Secret of Suzanne, Cavalleria Rusticana, il Trovatore and Aida, Jackson Opera Guild, Jackson, Mississippi, Duo-Recital with Marietta Cosenza, Orleans Club.

Lecture-Les Pecheurs de Perles, "The Role of the Workshop in the World of Opera." New Orleans Opera Guild.

Loyola University Band

Band Activities

September 7—Program—Presentation New Orleans Saints Football Team

October 2—United Fund Concert, Danna Center

October 4—Concert Loyola Womens Council

October 15—Family Afternoon Concert—City Park

October 19—Opening Game, New Orleans Buccaneers Basketball Team Loyola Field House

October 22—Family Afternoon Concert—Audubon Park

November 2-4—Opera Band in Production of "Macbeth" by Verdi for N.O. Opera Association. Municipal Auditorium.

November 10—Homecoming—Loyola Field House

December 3—United Negro College Fund—Intercollegiate Concert

December 10—Concert, St. Joseph Abbey, St. Benedict, La.

December 15—Concert, 50th Anniversary Girl Scouts of America

January 13-14—Formal Winter Concert and Loyola Ballet

January 31—Loyola Basketball Game—Field House

February 7—Loyola Basketball Game—Field House

February 20—Loyola Basketball Game—Field House

February 22—Loyola Basketball Game—Field House

April 21—Band Clinic—Mr. Skitch Henderson

April 22—Band Concert—Mr. Skitch Henderson, Guest Conductor

April 24—Award Day

May 15—Graduation

Brass and Woodwind Ensembles

December 4—Concert, N.O. Music Teachers Association

December 5—Concert, Music Workshop—College of Music

February 14—Educational Program—WYES-TV

February 21—Educational Program—WYES-TV

March 12-13—Tour High Schools

May 15—Brass Ensemble—Baccalaureate Mass, Holy Name Church

Appointments

1967-1968

CHARLES E. BRASWELL

Second Vice-President and Membership Chairman, National Association for Music Therapy.

Associate Editor, *Journal for Music Therapy.*

Chairman, Music Therapy Division, and Member, Board of Directors, New Orleans Music Teachers Association.

Member, Committee on Research, National Association for Music Therapy.

Member, Committee on Curricula, National Association for Music Therapy.

JOE B. BUTTRAM

Member, Committee for the Development of a University Testing Center, Loyola University.

Consultant in Music Education, Delgado College, New Orleans, Louisiana.

Stage Band

JOSEPH G. HEBERT, *Director*

November 22—High School Tour

December 2—Blue Key Talent Night, Loyola Field House

January 5-6-7—Southwest Louisiana Tour

January 17—Southwest Louisiana Tour

February 16-17—Mobile Jazz Festival, Mobile, Alabama
Best Band Award
Trophy Sponsored by Trans World Airlines

June 22-24—National Collegiate Jazz Festival, St. Louis, Mo.

Television

January 15—Concert—WWL-TV

January 17—Stage Band—WWL-TV

February 14—Brass Ensemble—WYES-TV Educational Program

February 19—Woodwind Ensemble—WYES-TV Educational Program

Awards

1967 - 1968

Werlein Awards (Upon Faculty Recommendation)

Piano.....MARIE ARMBRUSTER
Honorable Mention LINDA BARBALICH

Guitar.....CARMEN BETANCOURT
Honorable Mention HENRY MACKIE

Brass.....JAY CHERNETZ
Honorable Mention THOMAS WILSON

Woodwind.....LOGAN BOUDREAUX
Honorable Mention GENE FLUSCHE

Organ.....CHARMAINE MORALES

Chorus.....ROBERT ROUX

Opera Workshop.....SHARON PELISSIER

Music Therapy.....VICTORIA VAUTHIER

Band.....ALEXANDER TILIAKOS

Stage Band.....CHARLES BRENT
Honorable Mention JOHN BREM

College of Music Award.....MARIE ARMBRUSTER

Who's Who in American Universities and Colleges

ALEXANDER TILIAKOS
LOGAN BOUDREAUX

Degrees Conferred

Bachelor of Music Education

Constance Ann Adorno
Marie Antoinette Armbruster
Logan Paul Boudreaux, Jr.
Sarah Virginia Glorioso
Wayne Anthony Maranto

Bachelor of Music in Music Therapy

Carolyn Elizabeth Arceneaux
Judy Anne Baron
Carmen Josefina Betancourt
Victoria Lenora Vauthier

Bachelor of Music

Nancy Shelton Clegern
Henry Rivet Mackie
Edward Stephen Schlotter, Jr.
Alexander John Tiliakos

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Memo

Memo

Loyola University Bulletin

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Loyola University

Incorporated April 15, 1912. Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is "Loyola University, New Orleans."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Loyola University College of Music

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